

MAY 1, 1945

THE

Art digest

V. 19 #15

at to

Tall Men and Swift Horses by Raymond Breinin. See Page 5

THE NEWS MAGAZINE OF ART 25 CENTS

The Hudson River School

THOMAS DOUGHTY, 1793-1856



"Winter Scene Near Madison, N. J."
Canvas size 18" x 28". Signed. \$350.

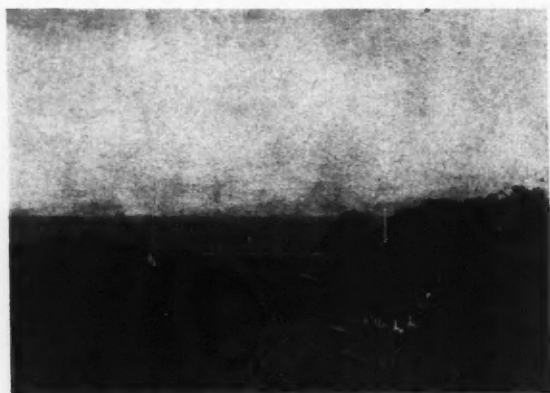


"Lake George." Canvas size 14" x 19".
Signed. \$225.

WORTHINGTON WHITTREDGE, 1820-1910



"Woodland Scene." Canvas size 15" x 22".
Signed. \$350.



"Twilight at Newport." Canvas size 10" x 14½".
Signed. \$300.

JOHN WILLIAMSON, 1826-1886



"Wallingford, Conn." Canvas size 11" x 21".
Signed and dated 1867. \$250.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Thomas J. Watson, Patron

AS PRESENT and recently past events are proving, the most important trend in art patronage in America today is the growing consciousness of the validity of the alliance between art and the business world; hardly a fortnight passes that we do not learn of another venture of some industrialist into the field of art collecting. And the beauty of the whole thing is that nobody is holding out a tin cup, for the businessman in paying cash on the barrel-head for the products of the artist usually obtains a good return on his dollar. As for the artist, he gains the chance to put his message across the footlights. It is an arrangement that augurs well for the future, with taxation being what it is.

One of the first, if not the first, of these art-sponsoring industrialists is Thomas J. Watson, president of International Business Machines, who has been utilizing art as a good-will ambassador among nations since the New York World's Fair of 1939. Mr. Watson's latest, and undoubtedly his most successful, effort in this line of intelligent and generous patronage has just been unveiled in New York, previous to going on tour (see page 5). Aside from being an excellent collection designed to prove that art is a language common to all peoples, there are two factors that particularly distinguish this "Arts Fiesta of the Americas."

First, we have here the unusual sight of a businessman giving sculpture equality of representation side by side with painting. This may sound strange, but the truth is that heretofore the emphasis has been almost entirely upon the painted picture, and the sculptor has more and more become the orphan of the arts. In the present exhibition, sculpture dominates the other media from the point of view of aesthetic expression. For the wisdom of his collecting policies, the sculptors of America owe Thomas J. Watson a vote of thanks.

The second factor about the collection is the catholic taste revealed by the individual exhibits. On his past record, it might safely be said that Mr. Watson, in art affairs, leans to the conservative. And yet he is a big enough person to grant to others the same right of personal choice, for he looks upon his art collecting as something held in trust for the public. Therefore, we have in the present exhibition fine examples by such established moderns as Max Weber, Julio de Diego, Jacob Epstein and Hugo Robus. It indicates a breadth of vision and broadness of taste rare among our contemporaries. All that Mr. Watson asks of a modern work of art is that it be good modern, and at this writing he has made few errors of judgment in this most difficult school.

* * *

PLEA FOR SCULPTORS:—Just before the above comments were written, the following "letter to the editor" was received from Robert Russin of New York: "It is truly gratifying to see the encouragement given to painters by the world of business. But for some unfathomable reason, the art of the sculptor seems to be ostracized. There hasn't been the slightest provision for encouraging sculptors in any quarter. I invite your readers to join with me in protesting this unreasonable situation. The sculptor, along with the painter, has a most important job to do in interpreting this world of ours."

May 1, 1945

PEPSI-COLA SECOND ANNUAL:—Although the dual jury system adopted for this year's Pepsi-Cola competition etched worried wrinkles on the brows of quite a few liberal artists, preliminary signs point to an improvement over the 1944 contest. The two juries met last week, and although it is too early to name names, there are certain statistics we would like to pass along. Of the 3,270 entrants, 1,093 (644 men, 449 women) asked to have themselves judged by the Traditional jury; whereas 1,471 artists (882 men, 589 women) designated themselves as Modern; and 630 contestants (382 men, 248 women) requested a combination of the two juries. In other words, the sex of an artist has little to do with his or her artistic inclinations, for it would appear proportionately throughout that men and women artists thought more or less alike in their self-determination. Age was a stronger factor, for the modern jury had the most candidates in the 30-40 age group (522 moderns against 252 conservatives).

From these acres of canvas, the jurors (Hobart Nichols, Eugene Higgins, Gordon Grant and J. Scott Williams for the traditionalists; and Henry Varnum Poor, Hugo Gellert, Katherine Schmidt and Joseph Stella for the moderns) have selected 150 exhibits. They must have worked hard, and somehow I am glad they were paid for their labors. Later, a separate jury will distribute \$15,250 in prize money. These very important judges will be Walter H. Siple, director of the Cincinnati Art Museum; Randall Davey, artist; and Ralph M. Pearson, artist, designer, teacher and columnist for the DIGEST. Results will be reported in a later issue.

* * *

MISINFORMATION PLEASE DEPT.:—Despite the fact that we of the DIGEST staff make every possible effort to check the information we print, errors have a habit of coming home to roost. A short time ago we buried, with considerable regret, a prominent artist before his time. Now, another mistake, just as unpardonable, if not as definite, has been brought to our attention. Last issue, we stated that the catalogue of the important Maillol exhibition at the Albright Art Gallery had been published by Curt Valentin. Dr. Andrew C. Ritchie, Albright Director, writes that the catalogue was published wholly by the Albright Art Gallery, and was thus copyrighted. Our mistake dates from the fact that Dr. Ritchie asked Curt Valentin to act as distributing agent in New York, to save precious time.

* * *

WHY ART CRITICISM?—When this issue has been put to bed, I think I will take a trip up to 92nd Street and Lexington Avenue, where the Art Department of the Y.M.H.A. and the Artists League of America will jointly present a lecture on "Art Criticism in America" or "Does Art Need Explaining?" It's a serious question to one who earns his bread on a Remington portable—especially in the spring of the year, when you feel the accumulated claustrophobia of Manhattan's concrete canyons, and the touch of the soil is warm to the hand. The time of the lecture is 8:40 p.m., Thursday, May 3, and the fee is 75 cents, modest indeed to hear Elizabeth McCausland, Harry Gottlieb, Lloyd Goodrich and Oliver Larkin.

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THE READERS COMMENT

The Britannica Issue

SIR: Allow me to congratulate you on your wonderful April issue of THE ART DIGEST. This Encyclopaedia Britannica Special Number has all the fine reliable and interesting qualities of your regular issues, with the addition of that "Something Added Flavor." The inclusion of the timely Britannica material is a valuable record of an important phase of present day collecting.

—LEWIS M. KREMP, New York

A Complaint

SIR: In your comments on the Britannica collection you were quite right in saying that "They have made some glaring omissions." Mr. E. H. Powell and Mr. Glenn Price no doubt had to buck the pressure fringe of some of the galleries that put over their men for good or for bad. To cull 121 paintings of American art, it seems to me, is as unfair to the many important artists who are still not in the collection as to the Encyclopaedia Britannica endeavor. The choice and quality should not be left to two men however good their acumen might be. Let me register my protest as one who has not been given thorough consideration.

—ABRAHAM HARRITON, New York

Congratulated

SIR: I have wanted to say congratulations to you several times lately—on the Britannica issue which was certainly an achievement. I thought Bulliet did an excellent job. Also on the interview with Lewisohn. And, on editorial impartiality which gives two sides of a debate a hearing even when it makes some people mad. And puts *Strip Tease* on the cover.

—RALPH M. PEARSON, Nyack, N. Y.

Ed.: Just in case there is any confusion, Bulliet's contribution was confined to the Editorial Page, page 21.

The Wrong Worry

SIR: I have been getting a kick out of the "Modern vs. Conservative" controversy. But it seems to me that everybody is wasting a lot of time on the wrong worry. Why should anyone try to decide which form of art is best? Why not all get together in the cause of art—all art—and forget petty feuds about style, isms, etc. After all, art is an individual expression, and each individual is different; thus if they are sincere, they must express themselves in their own individual manner. If they have something worthwhile to say, and they have the technical ability to express themselves, time will tell if their efforts have been successful.

It is true we must have standards, but the standard should be the "means" rather than the "methods." No one tries to state that apples are better than oranges; it's a matter of personal taste. It should be the same with art; let each person choose his favorite type of expression, but also allow others the same privilege of making their choice.

—LOWELL BOBLETER, Hamline University

Liked Lewisohn

SIR: I enjoyed your editorial regarding Sam Lewisohn's New York Times article. It is high time that obscurity in all the arts be replaced by clarity. It was interesting to note that Maude Riley wrote in a similar vein concerning the Refugee Artists showing at the Whitney.

—WALTER H. SPLE, Director, Cincinnati Art Museum

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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Contributing Critic

THE Art Digest

PEYTON BOSWELL, JR., Editor

May 1, 1945

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Contributing Critic

Janet Clendenen,
Editorial Assistant

Rogers Bordley,
Foreign Editor

Marcia Hopkins,
Circulation

Edna Marsh,
Advertising



Girl Reading: HUGO ROBUS



War Mother: CHARLES UMLAUF

Watson Collection Starts Hemisphere Tour for Unity of Nations

THAT THE AMERICAS need no longer look eastward for aesthetic stimulation is conclusively demonstrated in a comprehensive exhibition just given its premiere at the Grand Central Galleries, New York, prior to going on tour. It is appropriately titled *Arts Fiesta of the Americas*.

More than three hundred artists are represented by works in oil, watercolor, sculpture, and printmaking. The collection, loaned through the courtesy of Thomas J. Watson, clearly reflects the collector's credo that art is the one language common to all the nations. It is the patron's desire that, like other Watson Collections, this group be subject to invitation for showing at museums, universities, and other educational institutions throughout the Western Hemisphere. (Other Watson Collections have been exhibited in 176 cities in the United States and Latin America.) Although the primary purpose of the collection is to promote good will among the peoples of the Americas, the exhibition is far more than a "good will" gesture. Carefully assembled, it mirrors not only our own customs and times but inter-relates the arts and culture of the family of American nations.

The sponsors who have actively labored to make this show truly representative are: the Maple Leaf Service Club, Mrs. Henderson Robb, Chairman of the American-Canadian Committee;

Union de Mujeres Americanas, Mrs. Luisa Frias de Hempel, president; and Mrs. Sherman Post Haight.

Tracing Latin American culture from



Mother and Child: SHEILA WHERRY

its beginnings through a display of ancient ceramics and sculpture the exhibition leads logically into the art expression of present times. Space forbids a discussion of the maps and relics of the 17th century that aid the beholder in understanding the shifting conception of the Western Hemisphere through the centuries, from the self seeking era of the Conquistadors to our present realistic "one world" concept. To see the exhibition is to understand the direct relationship that this has had to the arts.

A particularly interesting aspect of the Watson Collection is its emphasis on sculpture. Largely a neglected feature of our growing art and business alliance, sculpture finally comes into its own in the present show and runs the other art forms present a hard race. Congratulations are due for presenting this phase of art in its proper light, and for accenting its important position as a contemporary creative form of expression.

Among the important examples of work by our own top flight painters is *Easter Sunday* by George Bellows. A splendid product of the brush of this American master, it is a rich harmony of color and form with its promenading figures picking their way through a spring thaw and its far-reaching vistas. John Sloan, a member of the revolutionary "Eight" is represented by a typical

May 1, 1945



Bleecker Street, Saturday Night: JOHN SLOAN (Oil)

nocturne titled, *Bleecker Street, Saturday Night*. A subtle figure study utilizing a limited palette to portray diffused light by Alexander Brook titled, *Morning*, and a wistful and richly pigmented *Spring Bonnet* by John Carroll are noteworthy. Max Weber's *Guitar Player* incorporates figures draped in grey-green and purple against a blue-grey background. Solidly painted, the artist has superimposed his highly individualistic nervous line over volumes of color as a means of delineation.

Julio de Diego's phantasy, *Guilty Cats* displays keen feeling for texture and movement. Horseflesh is the subject for two diametrically opposed canvases by Fletcher Martin and Raymond Breinin. Martin's *July 4th, 5th, and 6th* is filled with straining twisted forms, while a strange calm pervades Breinin's ro-

mantically lighted gouache (see cover).

Charles Burchfield is included with *Winter*. Clapboard buildings, a yellow grey sky, smoky chimneys, and sooty snow combine to produce a compelling study of drab mill town life. Jon Corbino's Rubenesque *Harvest Festival* is a rich treatise on composition and figure painting, while Eugene Speicher is represented by a prime example of his metier. Venezuelan Hector Poleo's *Andean Family* is included, concerning which critic Margaret Breuning of the *DIGEST* remarked, reviewing the artist's one man show in the April 15th issue: "In its fine relation to the figures and the individual characterizations, an outstanding item."

Candido Portinari of Brazil paints fantasy with a light touch in *Woman and Children*, while Mexico's Diego Riv-

era uninvolved his appealing *Little Girl with Doll*. There is a feeling of wind in *Still Life on the Beach* by Cuba's Mario Carreño. Forms are adroitly balanced in a thinly painted canvas titled *Duet*, by Adolfo Halty-Dube of Uruguay, while Xavier González' *Figure in Black* shows a strong French influence.

Outstanding Latin American watercolors include: *Water Girls* by Rufino Tamayo of Mexico, haunting with its subtle figures and somehow reminiscent of the mystery of the storied Casbah; *Taxco* by Francisco Gutierrez, also of Mexico, a landscape primitively inclined incorporating the pastel quality of antique wall paper; *Market Place* by Pachita Crespi of Costa Rica, luminously gay and well composed; *Stevedores of the Port* by Raul Uribe Castillo of Chili, with its amusingly indicated figures;



Morning: ALEXANDER BROOK

Still Life on the Beach: MARIO CARRENO



Women and Children: CANDIDO PORTINARI



and *Resaca* by Cesar A. Formenti of Brazil, with its compelling color.

The Dominion of Canada seems to excel particularly sculpture-wise. *Decorative Figure* by Lillias M. Farley, carved in cypress, is notable for its feeling and superb handling of draperies. Sheila Wherry's plaster *Mother and Child*, although not particularly large in actual size, attains monumental stature and is one of the most authentic portrayals of the Eskimo your reviewer has yet seen in any medium.

Sculpture of the United States and its Possessions includes many of the exhibition's high spots. *Girl Reading*, by Hugo Robus, seductive in form, achieves a swirl of movement through postured head and arms, while one of the most poignantly emotional of any of the exhibits is *War Mother* by Charles Umlauf of Texas. An undernourished child and grieving mother have been welded into simple and moving form. This is social consciousness in art at its peak. Authentic Americana is to be seen in the late Gutzon Borglum's powerful brooding head of Lincoln; in Simon Moselsio's *Vermont Farmer*, the weather-beaten Yankee's head, a history of New England in itself; and a characterful head of Charles Dana Gibson, who profoundly influenced American illustration and manners for two decades, by Jo Davidson, an American sculptor as well known to South Americans as he is to his fellow countrymen.

Emotion is convincingly synthesized in Warren Wheelock's carved *Madonna and Child*. Elongated forms are utilized with telling effect in *Jesus Wept* by Adio di Biccari, while *Winnedumah* by Robert Cole Caples invokes memories of Rodin's heroic *Balzac*. Ahron Ben-Shmuel's granite head titled, *Young Poet*, might be called a simplification of melancholia, while in opposition, George Bridges' *Laughing Man* is a good humored challenge to a straight face. Waylande Gregory's united *Sisters* displays that faunlike quality peculiarly his. Arnold Ronnebeck's semi-abstract *Homage to a Great Musician* is notable for its economy and sense of volume, while Jon Jonson's well modeled *Horses Resting* is a convincing study of fatigue.

Particularly noted among the sculptures of Latin America are: Panamanian Jose Manuel Ulloa's massive *The Patriot*; a heroic bronze of *Simon Bolivar* by José Fioravanti of Argentina; a straightforward *Toreador on Horseback* by Mexico's Luis Albarrán y Pliego; and from the same country, *The Fire Dance* by Carlos Basanez Rocha, a compelling wood sculpture.

Two Latin American prints must be singled out for especial comment. They are: *Banana Trees-Tijuca*, an etching by Brazil's Carlos Oswald, convincingly portraying jungle foliage and humid decay; and *Sonato* by Julia Codesido of Peru, a striking woodblock powerful in its feeling of violent music.

It is sincerely hoped that the splendid example set by Thomas J. Watson in generously lending the weight of his comprehensive collection to further international accord will be followed by other public-spirited collectors. The statesmen and politicians, now meeting in San Francisco to blueprint a New World, can use all the help they can get.—BEN WOLF.



The Prophecy: ROBERT LOFTIN NEWMAN

Americans of Last Century and This

DRAWING upon its very substantial resources the Babcock Gallery has hung a rewarding exhibition of 19th and 20th century American painting, on view through May. Primarily of the last century in mood—for the style of later artists represented, such as Lawson and Duveneck, developed from 19th century esthetic philosophies—the exhibition is a good companion display to the comprehensive showing of the members of the Hudson River School, now on view at the Whitney Museum.

The show is informally hung without regard for chronology or grouping of schools, a process which permits the gallery-goer to contrast the varying appeals of the exhibitors to contemporary art philosophies. From this viewpoint the most interesting works in the show might be two pictures by Robert L. Newman, a seldom exhibited romantic. Both *Prophecy* (reproduced above) and *Blowing Bubbles* are, despite their dated literary flavor, striking in their handling of pigment—where figures are painted with great economy in broad, quick brushstrokes against dark, brooding backgrounds. Each canvas achieves the moody drama of the works of Ryder, which Newman admired, but his is a more gentle romanticism.

By a far better known artist but unusually striking in its modernity is George Inness' small picture, *Feeding Chickens*. Spotted against a vibrant, richly colored landscape are small figures, formed only through bold suggestion. Another painting which shares a more contemporary mood is John H. Twachtman's *Farm Houses*. Painted solely in beautiful harmonies of soft greys and greens, it achieves a quiet luminosity and twilight poetry of color seldom equaled.

Also represented by outstanding performances are Ernest Lawson, whose *Skating Pond*, painted in 1914, is typical of his early, beautiful pearl-toned

palette. Arthur B. Davies, the other member of The Eight is represented by *Autumn-Enchanted Salutations*, full of charm of color and a vanished romantic grace; Thomas Eakins, whose integrity of characterization is here represented by a masterful sketch.

Winslow Homer is represented by two works both notable as early manifestations of a great talent, while Eilshemius is here remembered with *The Rescue*, which despite its crudity of execution and strange subject, possesses a compelling intensity of mood.

—JUDITH KAYE REED.

Luce Landscapes

MOLLY LUCE is showing thirteen paintings, very much alike, at the Macbeth Galleries through May 12. Greater contrast is hardly possible than that achieved by placing these paintings in one room and the gouaches of Sgt. Maril in the other. Maril's way is to isolate one thought or breath of an impression and to tell it simply. Molly Luce starts somewhere in a canvas and just keeps going, telling all she saw and then some more. Her particular talent is for make-believe which she uses in the direction of fable telling. Her birds and fowl do not wear hats, nor talk, but there is an Aesop urge there somewhere, that is fulfilled with anecdotal action shared by the feathered creatures and their human friends. The painting, *Paternity* is just short of being another Animal Kingdom; *Three Ages of Man* is a grassy scene overrun with riotous vegetation such as red lilies and sunflowers.

One of these landscape paintings is soft and atmospheric—the *Fish Hawks*; but most of them are obvious in color and as two-dimensional as an operty house backdrop. Yet they are clever, well drawn, and taken one at a time, quite entertaining.—MAUDE RILEY.



Voyage of Life (Manhood): THOMAS COLE. Lent by Albany

Hudson River School at the Whitney

THE WHITNEY MUSEUM is holding, in collaboration with the Art Institute of Chicago, a comprehensive exhibition of the *Hudson River School*, assembled and documented by the Institute, where it was first shown. This impressive exhibition—it contains 164 paintings, watercolors and prints—brings to a distinct focus the actual character of this, our first school of native painting.

In casting so wide a net to include all the ramifications of this American tradition, it sometimes appears that there are many inclusions here that do not properly illustrate its character or, at least, in so slight a degree as to be negligible. For example, it is true that such artists as John Neagle, Henry Inman and William Sidney Mount did paint an occasional landscape, but their work is mainly and intrinsically portrait and genre pieces, contributing little to the landscape movement and leaving no influence upon it. As for Emanuel Leutze, it is difficult to realize how he is to be found in this *galere*.

As we all know, this School did not come into being suddenly, as Minerva sprang from the head of Jove, but developed slowly, almost hesitantly. There is, of course, record of landscape painting of some sort throughout the course of American art. Even Smibert, who came to America in 1728 to paint portraits and remained here to practice this calling, is credited with some landscape work. But the actual rise of a School is due to many converging factors of circumstance.

The first impetus was undoubtedly the break with English influence and its tradition of portraiture, coincident with new social conditions arising from the growth and prosperity of this country. In New York, the largest, busiest and wealthiest city of early 19th-century America, a class of patrons appeared composed of comfortably well-to-do citizens desirous of more effec-

tive decorations for their costly homes than staid portraiture. With the magnificent stretches of the Hudson Valley within calling distance, as it were, to inspire the painter, the inception of this School took place in this vicinity, however far it strayed later.

It is interesting to note throughout the Whitney exhibition that there are two divergent motives apparently influencing the artists represented. One is the intent to represent as realistically and faithfully as possible the beauties of the scene before the artist, which was the inspiration of Asher B. Durand, a founder of the movement, and of the painters who came directly under his influence. The other motivation was in a sense a backwash of the romantic tide of 19th-century Europe with its cult of "a return to nature," espoused by Rousseau and Chateaubriand, echoed by Wordsworth and later by our own Bryant, and its fervid pursuit of new sensations, picturesque adventures and emotional experiences stimulated by the works of Victor Hugo, George Sand and Byron.

The two somewhat conflicting stimuli are found blended in the paintings of Washington Allston, who painted finely-observed "straight" landscapes and melodramatic subjects such as *The Deluge* and the awesome *Elijah Fed by the Ravens* in the most rhetorical flourishes of romantic imagery. Such later men as Church and Bierstadt, who responded to the chauvinistic spirit of their time in representing the American scene on a nobler, grander scale than nature intended, in their veracious, if exaggerated, record of natural phenomena, seem closer offshoots of Durand than of the romantic motive.

As this splendid exhibition was reviewed in Chicago (see March 1 issue), it is scarcely necessary to give any itemized account of its character. It only remains to say that in spite of insuffi-

cient technical accomplishment in many instances, or of garish color and attempts to include an incredible amount of detail on enormous canvases in much of the work, the lasting impression left by this exhibition is that we not only have had a native School of landscape painting in this country but further that it is one of which to be proud.

The handsome catalogue, profusely illustrated, is furnished with a carefully documented history of the School and a succinct account of its painters by Frederick A. Sweet, Associate Curator of Painting and Sculpture of the Chicago Art Institute. (Until May 18).
—MARGARET BREUNING.

Max Liebermann

THE GALERIE ST. ETIENNE is still in a state of wonderment over its good fortune in obtaining a nearly complete collection of the graphic work of the German painter, Max Liebermann—an artist not so revered, because not so well known, here as in Europe. An exhibition of Liebermann's paintings held at this gallery last year revealed the kindly wholesomeness as well as the artistic stature of this man who enjoyed high station in his own country until the coming of the Nazis. But for the airing in the press of the painting show, the existence of so extensive a print collection in this country might not have been revealed. It was formed by a Cologne collector and brought to this country ten years ago. Heirs have now made it available for purchase.

The prints extend over the years 1890 to 1922 and are numbered 2 to 308. The earliest are done somewhat in the manner of Rembrandt—the landscapes of the low Dutch country, where the artist spent many working years, partaking of the master's fluid and expressive line as much as of the nature of his subject. As time went forward, Liebermann's landscapes and bathing pictures took on the light and airy suggestiveness of the Impressionists. Some of them were smartly delineated in the manner of Zorn; others bring Sorolla to mind.

For all the beautiful and knowing indication he obtained with the etching needle, Liebermann's prints are like paintings in their fullness of atmosphere, gradations of values and depth of suggestion. As with Kollwitz, the self portrait was a favorite theme.

It is interesting that with the receipt of the mounted prints came bills of sale which attest to the fervor of search that went into the collecting, from 1904 to 1930, as well as the prices paid. The collection was bought partly from the artist but gaps filled in at auction cost as much as \$500 for one etching of limited edition. The Liebermann prints in the State collection in Berlin, and two or three other known collections in Europe, are all that can compare in thoroughness with this one. It is a beautiful exhibition and will be shown through May 19.—MAUDE RILEY.

Margit Varga Wed

Her many friends in the art world will be pleased to know that Margit Varga, artist and art editor of *Life Magazine*, last month married Laszlo Kormendi, New York attorney. The couple will live in New York City.

With Softer Light

CHARLES LOCKE is showing paintings and drawings at the Kraushaar Galleries. Artists frequently affirm changing viewpoints by changing technique, but it is seldom that one is permitted, as here, to watch the transition.

The early canvases with their brilliant patterns of light emphasizing forms and colors, their fluent brushwork and highly finished surfaces are giving way, apparently, to a looser, less explicit statement of forms and to a soft, general diffusion of light throughout the canvas.

The Tug, intricately detailed, yet resolved to unity of impression is one of the earlier works. *The Bay*, built up like a design of Claude Lorrain with horizontals at the sides opening on a dazzling luminosity of atmosphere that leads the eye to a distant shore, is also a record of fine observation in which forms, colors and planes of light are fused into a powerful harmony of expression. The refinement of the brushwork is particularly noticeable, one surface meeting the other with nice adjustment of tone and with complete surety of touch, while the density and recession of the cloud masses in the translucent radiance of the sky are wholly admirable.

Theatre Box employs something of the explicitness of definition of these earlier paintings, but the forms are more generalized, the pigment inclined to an impasto and the clear, sharp colors formerly employed are replaced by soft, low notes. In *Benefit Performance*, the transition is still more marked; the handling much looser and the forms fairly carved out of the heavy pigment. The most imposing of these recent canvases is *New England Landscape*, in its sense of palpable mass in the rising hill, its breadth of design, recession of far horizon and latent richness of well-modulated color. A number of small canvases deserve mention for their power of suggestion with the slightest of means.—MARGARET BREUNING.

Benefit Performance: CHARLES LOCKE



Plume Dance: DORIS ROSENTHAL

Doris Rosenthal Paints Guatemalan Scene

DORIS ROSENTHAL has moved her easel from Mexico to Guatemala. A group of her paintings are now on view at the Midtown Gallery. As in her Mexican paintings, it is the people, rather than the country itself, which has attracted the artist, although the background of many of her canvases reveal the character of the Guatemalan landscape.

This landscape is particularly emphasized in *Plume Dance*, where a group of dancers have attracted idle spectators of a village. The scattered huts, the little clusters of cultivation, the patient donkeys waiting the return of their masters, the straggling streets of the village all present a world that is alien to the experience of most of us, but is made convincing.

Among the figure pieces, *Two Young*

Ladies from Zunil is outstanding. The seated figures are squat and apathetic in bearing, yet arrayed in a degree of elegance, even if feet protruding from a lavish pink robe are bare. The features are decidedly Mongoloid with high cheekbones and slanting eyes; even for this important occasion of portraiture no expression of interest enlivens their faces.

The children standing around a desk over which the master presides with enormous glasses, an elaborate head-dress and even sandals, in *Don Pasquale*, indicates the educational opportunities of the country. The faces bending over open books betray more wonderment than understanding. *Mr. Hall of Puerto Barrios* is the descendant of former slaves and shows a decidedly different cast of countenance. Idly seated in a hammock while his wife lounges in a chair nearby, he appears to be absorbing some difficulty in an opened book held before him.

Miss Rosenthal has included suggestive bits of Guatemalan environment in all the canvases so that her figures seem to exist in a *milieu* that is native to them. Her breadth of design and soundness of brushwork lend vividness to these paintings. She brings Guatemala sharply before us, as an exotic, yet an arid, somewhat hostile land whose people are remote not only in distance from us, but in centuries of progress. (Until May 19.)

—MARGARET BREUNING.

Allied Artists Elect

At their annual meeting, held at the Salmagundi Club on April 14, the Allied Artists of America, Inc. elected the following officers: president, DeWitt M. Lockman; vice-president, Howard B. Spencer; corresponding secretary, Frank Gervasi; recording secretary, Josephine Paddock; treasurer, Pietro Montana; assistant treasurer, Arnold Hoffman; directors, Marion Gray Travers, Gordon Grant and Walter Biggs.



Interlude: AIMEE SCHWEIG



Fighting Birds: RHYD CAPARN

National Women Artists Hold Annual Exhibition in New York

IT IS UNFORTUNATE that a fine exhibition of contemporary American painting should labor under the handicap of a double standard title such as the 53rd Annual Exhibition of the National Association of Women Artists. Art should stand on its feet regardless of sex, creed, or color. This display, currently on view at New York's National Academy Galleries, does not have to hide behind a twin yardstick. It is no better or worse than any other group show to be seen. There is, in your reviewer's opinion, no such thing as a "feminine" approach to art. Art is either good or bad, according to certain aesthetic standards that have been (albeit arbitrarily) set up. According to these standards must a work of art be considered, and according to these same standards much valid creation is to be viewed in the show now under consideration.

Among the prize winners, *Interlude* by Aimee Schweig, awarded the De Forest Memorial Prize, stands out. A subtle commentary on our times, the pages of a teetering book rustle uneasily behind a shattered crucifix lying near an overturned flower pot, while in the distance, a day either dawns or fades according to the spectator's individual interpretation. Another praiseworthy award winner is a dramatically intense sculpture by Rhys Caparn titled *Fighting Birds*. Semi-abstract forms conflict in a stylized depiction of Darwin's "Survival of the Fittest."

An amusing *Bear* by Lilian Swann Saarinen was awarded the National Association Prize of \$100 for sculpture, while Cleo Hartwig's well integrated *Mandolin Player* justly claimed the Anna Hyatt Huntington Prize of \$200 for sculpture. Clara Fasano's Russo-inspired *Country Dance* earned the anonymous prize of \$100 for sculpture, and Emma Fordyce MacRae's patterned conservative *Day's End* was awarded the Celine Baekeland Prize for landscape of \$100. The swelling forms of *Angus Mine* by Florence McClung mer-

ited the Grace Bliss Stewart Prize of a \$100 War Bond for landscape.

Other prizewinners among the exhibitors are: Frances Skinner, awarded the Margaret Cooper prize; Ruth Ray, winner of the Alger prize; Georgia Warren, given the National Association prize; Ariane Beigneux, awarded the Jo Kregarman Memorial prize; Lorraine Conant, winner of the Arthur Ellis Hamm Memorial Purchase prize for watercolor; Peggy Dodds, awarded the Anne Payne Robertson prize for watercolor; Beth Creevy Hamm, winner of the National Association prize for watercolor; Edna Sandry, awarded the Mrs. George E. Barstow prize for watercolor; Helen Miller, given the Isabella Markell prize for etching; Hilda Katz,

awarded the National Association prize for black and white; and Mabel R. Welch, winner of the National Association prize for miniature painting.

Turning from the prize winners, much fine painting quality is to be found in Anne Cole Phillips' *Lyre* with its rich red-browns and considered greens. Nora Benjamin Kubie's *Bedroom Harbour Island*, successfully exploits patterns and light, while thoughtfully regarded planes impart spatial quality to a small landscape titled *House in the Trees* by L. K. McDuffie. *Portrait of a Young Doctor* by Ruth Ray is reminiscent of Harold Sterner's *Da Vinciana*, but is by no means imitative.

Portrait of Polly is an amusing study of a brown spaniel posed in a green chair next to a violently red ball, somehow invoking memories of 19th century primitive child portraiture. War's tragedy is well portrayed by Dorothy Lubell Feign in *Accordion on the Beachhead*, while Anne Eisner turns in a vigorous, richly pigmented *Kings Beach*.

Outstanding is Hilda Katz's *Mine Eyes Have Seen the Glory*. A sur-real Grecoesque canvas, it is notable for its stark drama. Nell Choate Jones, a recent exhibitor at the Argent Galleries, turns in a particularly fine example of her individualistic brush with *Church Supper*. Light and shadow are well balanced in E. Paxton Oliver's incisive *Under the Pier*, while *Ancestors* by Criss Glasell displays a well developed technique.

Signal portraits include: Sue May Gill's *Betty with Roses*; Nancy Ranson's *Tyler Art Student*; and Elinor Lust's whimsical study of actress *Paula Laurence*.

Particularly noted among the many watercolors on view are: *Mystic Siding* by Katherine M. Howe, displaying an enviable ease with her medium; Rose Kuper's gay primitive *Spring*; and Netta M. Burton's *Scene in Milford* with its disciplined greens.

Among the prints Minna Citron's

[Please turn to page 30]

Mandolin Player: CLEO HARTWIG



"We Give You The Steigs"

ON MONDAY, April 23rd, all eight members of the Steig Family foregathered at the New Art Circle on 57th Street to receive their friends on the occasion of a one-ring performance by the eight, artists all.

Between them, they show 22 pictures, most of them oil paintings. Papa Joseph, as is befitting, was allowed space for four paintings; Mama Laura shows three; daughters Aurora, Liza and Mimi show two apiece. Of the sons, the most famous is William Steig, the cartoonist, or, more exactly, the psychologist-commentator. His very latest style of drawing in miniature is shown, and three of his droll wood sculptures. It may have been the sculptures: a bird, a magician, and clowns, that gave the cue to the gallery to regard this exhibition as a circus.

The announcement was done in the style of a hand bill on pink paper. "Ladies & Gentlemen. . . . We give you . . . the Steig Family," it reads, "A One-Ring Exhibition at the New Art Circle. Work by the Performing 8: Joseph William Arthur Henry. . . . Laura Aurora Liza Mimi."

Of the girls, it is Liza who surprises and delights with her odd-angle views of Philadelphia and of East River bridge. Laura, of course, delights also, but doesn't surprise. For the mother of them all has exhibited her paintings of mothers and children before. Once, she showed with William in a mother-son exhibition.

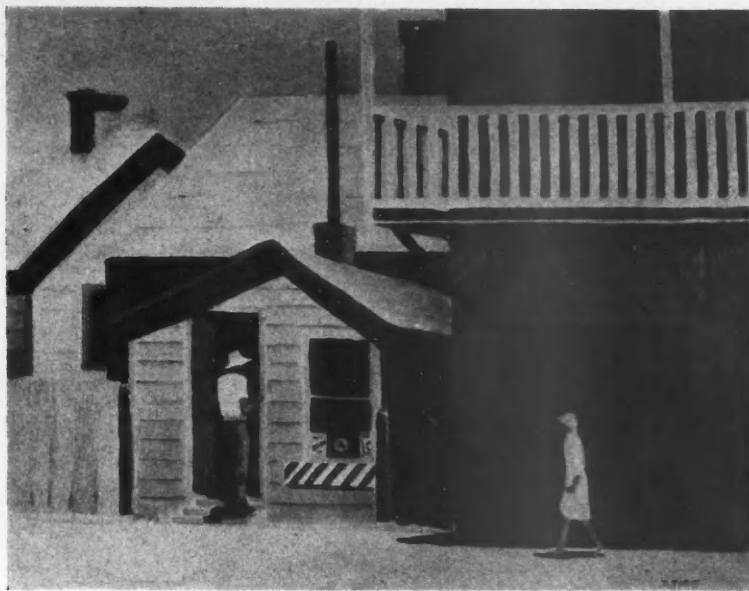
Liveliest of all is Joseph, the father of them all, who takes all the liberties of perspective possible in a succession of animated assemblages of store-fronts, trapeze artists, and such things. Arthur is also an abstractionist of ability, though better known as a writer. This brings us to Henry, who photographs New York's back yards; Mimi who is a little old-fashioned and paints nice landscapes and flowers, and Aurora who is very up-to-date with her modern, and colorfully piquant, versions of city streets. The performance continues daily through May 12.—MAUDE RILEY.

California Colorist

Barbara Stevenson, who has had numerous one-man shows in the West and has been represented in large group shows for the past seven years, is currently making her 57th Street debut at the Marquie Gallery.

Miss Stevenson shares with her husband, Ellwood Graham, who was introduced to New York at the same gallery a few months ago, a very fine color sense. Even in some of the canvases that fall apart compositionally, there are passages of color so luscious that one almost forgets the lack of cohesive design in the enjoyment of it. When the composition does jell, as in *42nd Street West, Warehouses and Alameda Street*, the results are quite handsome. I also enjoyed *Church*, in flaming reds with black accents; a well arranged Indian group titled *The White Hat*; and *Christopher Street* looking as romantic as Montparnasse.—J. G.

May 1, 1945



Brunson's Store, South Carolina: ROBERT E. L. FARIS

Artists of Syracuse Hold 19th Annual Show

TERMED one of the best regional shows in the country by its jury, the 19th Annual Exhibition of the Associated Artists of Syracuse opened April 2 at the Syracuse Museum of Fine Arts. Prize-winners are: Oils—1st prize to Dorothy Dell Dennison, faculty member of the College of Fine Arts, Syracuse University, for her portrait *Paula*; 2nd prize to Robert E. L. Faris, Professor of Sociology at Syracuse University, for *Brunson's Store in Columbia, S. C.*; 1st Honorable Mention to Adelaide Morris for *Manhattan Nocturne*.

Watercolors—1st prize to Prudence Burg for *Fall Afternoon*; 2nd prize to

George H. Briggs; 1st Honorable Mention to Priscilla Burg. Graphic Arts—1st prize to Lee Brown Coye for an original drawing for the book *Sleep No More*. Sculpture—1st prize to David Perlmutter. Pottery—1st prize to Richard V. Smith. Other Honorable Mentions went to: Edgar Batzell, Jr., Mrs. K. T. Strumwasser, Edith C. Noble, George Edward Williams, Wilfred J. Addison, Edith Hough, Marjorie Shattuck, Helen Williams and David Perlmutter.

Jury of selection and awards was comprised of Eduard Buk Ulreich, Carl F. Gaertner, and Beatrice E. Wose.

Andre Masson Seen in Two Media

PAINTINGS AND LITHOGRAPHS by Andre Masson are on view at the Buchholz Gallery. The paintings, in oil, gouache and tempera, are divided into two distinct series, one a group, *Visages*, the other the large sketch for *La Résistance* and studies made for it.

In the series of *Visages*, Masson steers so close to objectivity that many of the portraits convey amazing "likeness." *Dikran Kelekian*, the subject of much recent portraiture, is a vivid presentment. The head is outlined by red contour lines against a black background, yet with this economy of means sums up personality and characteristic pose. A few little scribbles of symbolism and the vague figure of some attendant muse, possibly Egeria, give decorative interest.

Child With Mask, in its harmonious resolution of brilliant color planes, and its blending of objective veracity of form and feature with inescapable subjective content, is a compelling performance. It is closely rivalled by *Child Frightened by the Shadows of War*, in which the clear-cut definitions of form seem curiously enveloped in a sinister aura of dread.

There are several other outstanding works in which heightened imagination

and technical skill unite, such as *Ariadne*, *Ephemeris* and *Heraclitus*—a suitable subject for surrealism, since this Ephesian philosopher taught that the whole world was in perpetual flux. But the most impressive of the *Visages* is *Sibyl With Omens*, in which the unexpected and delightful contrasts of color, the effective calligraphy and the subtle interweaving of symbolism combine to produce a unity which depends on poetic, rather than visual harmony.

The various studies for *La Résistance* have a sort of epical splendor in their vigor of presentation and resonance of color. The power of the clenched fist, the hand grasping a weapon become heroic symbols. If the sketch seems less impressive than its parts, it is because it is a sketch and has not yet fully incorporated these formidable details into a complete whole. Yet in its present condition, it is an awe-inspiring work with its swirling movement, its play of color rhythms and its integration of figures into an overpowering conception.

The lithographs, with their exquisite tonal effects and beautiful light patterns, deserve a chapter to themselves. *Apparition*, *Face Behind Leaves*, *The Etcher* are superb examples. (Until May 12.)—MARGARET BREUNING.



Scant Shelter: KERR EBY

Kerr Eby Depicts Truth and Terror of Battle

KERR EBY spent the first two years of his life in Japan, where his father was a Methodist minister. At the age of 55, he traveled part of the long way back to the land of his birth with the Marines, landing with them at Tarawa and Bougainville as an accredited artist correspondent for Abbott Laboratories. The 30 large, finished drawings and watercolors which are on view at Associated American Artists for the first five days of May tell an unbelievably gripping horror story of his experiences on those bloody islands.

Eby hates war. He knows about it from bitter experience. As a member of the now famous 40th Engineers, he turned out some of the best war art documenting World War I, some of which was gathered together in a book entitled *War* and published by the Yale University Press. The artist wrote a passionate foreword, calling on the

world to stop World War II which he saw looming inevitably on the horizon. Between two wars he became one of our best known etchers of peaceful New England scenes.

There isn't an ounce of "studio" flavor in the current showing. Eby is a splendid craftsman, but over and above the fine drawing in these well-knit compositions he has caught what Major General Julian C. Smith, commander of the Tarawa assault, calls "the dramatic intensity and spirit of men at war, the very feeling of the man in battle, the sludging through the jungle and the terrible murky heat, the charge on the pillbox, the savagery, the terror, the exhaustion of battle."

Once seen, the grim, hollow-eyed face and tense body of the Marine sharpshooter in *Life Measured in Footsteps* can never be forgotten. An unearthly pink glow in the night sky is reflected

on the water under a pier where a group of half-dead and drowning Marines have found *Scant Shelter* from withering Japanese fire. Other unforgettable pictures that defy description but literally smell of all the death—lurking and present, feverish tension, movement and horrible waste of war are *D-Day on Tarawa*, *Bullets and Barbed Wire*, *March Macabre*, *Palms of War*, *Tarawa: Deathless Victory on the Island of Death*, *Ebb Tide*, *Tarawa* and *Ghost Trail*.

This all too short exhibition is being put on for the benefit of the Protestant Big Sisters, with an admission charge of \$1.00.—JO GIBBS.

From the South

THE HOT SOUTHERN SUN shines at the Studio Guild where watercolors by nine members of the Alabama Art League are on view through May 5. Occasionally it rains or more rarely a snowfall covers the earth and the artists take notes accordingly, but it is the sunshine which most characterizes the watercolors in this bright show.

Cpl. Harry F. Lowe paints a *Conjure Woman* set in the landscape in the manner of a folk illustration; Pvt. Maltby Sykes shows a similarly picturesque view of a sun-burned *Foster's Valley*; Kelly Fitzpatrick exhibits sun-dappled, impressionistic views of a *Watermelon Man* and *Fishermen Three*; Joseph Merino-Merlo, president of the League, captures the story-book charm of *South Wind*; Dawn S. Kennedy, the abstractionist of the group, presents an explosive version of *The Garden* and a pleasant, Cezannesque *Barn*.

Varying the locale are the scenes by the soldier-artists. Pvt. Sykes' men eerily marching to an *Early Chow* is very effective, while Sgt. Robert N. Blair exhibits a sensitively drawn *Infiltration* in very wet medium, as well as an unusual portrait of a lonely *Jeep*. Other remembered watercolors include the group by Martha Henderson Goings, notably *October Afternoon* and *Rainy Day*.—J. K. R.

New Hampshire Scenes

Omer Luneau, whose watercolors are on view at the Argent Galleries through May 12, has his roots in New Hampshire which is the locale of most of his pictures. Writing the foreword to the catalogue, artist Nicholas Takis has this to say of him: "His evident sincerity, his deep understanding and love of his subject, whether he is painting the deep leaf covered ground of Autumn or the crisp cold snow with its cast skies and gray tones, one is impressed with his honesty of purpose."

Working in an unusually dark palette, Luneau limits his chromatic scheme to three or four colors. This factor, together with his interest in dramatic contrast of light and dark, distinguishes his work. A talented artist and one who lends to his subject an unusual intensity of mood, Luneau, however, has still to gain more facile command of his medium in order to achieve his drama through a less forced technique. Most successful works include *New Hampshire Winter* and *Early March*.—J. K. R.

Bullets and Barbed Wire: KERR EBY. On View at Associated



Jean de Botton

AN EXHIBITION of paintings by Jean de Botton, at the Knoedler Galleries, includes designs for stage settings, murals, ballet decor as well as landscapes and figure pieces. Yet, in a sense, it is with all this prodigality, rather like the play of Hamlet with Hamlet left out, for the *piece de resistance*, a mural of all the projects inaugurated by Henry J. Kaiser with a full length portrait of Mr. Kaiser in the foreground, had not arrived at the time this showing was viewed.

However, there is still much to see and enjoy in this comprehensive exhibition. Jean de Botton's vehement inveighing against chiaroscuro as the destroyer of all painting seems a little unnecessary as a precept today, since Manet forsook the old master chiaroscuro of light and dark masses and substituted the contrast of color harmonized by light, the direct record of highly sensitized vision in terms of light and color, a procedure retained, amplified and modified by later painters.

The themes of the paintings shown here, whether of the hunt, the circus, or the ballet resolve themselves into pageants of movement and color—color which is pure, often acid and strident, but appropriately combined to make a striking pattern. The imaginative quality of the artist's work is appreciated in such varied subjects as *Alcatraz*, which seems to be seized as a symbol of grim isolation on a smiling blue sea, or the usual conception of *The Annunciation*. In *The Annunciation* all the familiar conventions are dismissed. Yet it is a thoroughly religious presentation, a modern interpretation of a much-painted theme in fresh, appealing terms.

Naturally, ballet figures in the exhibition, for Mr. de Botton wrote the libretto for a ballet, *Triumph of Hope*, designed its costumes and decor and directed six of its performances in San Francisco. But all the paintings possess much of this character of a glorified pageant that passes before the eye of the spectator with rhythmic suggestions of music that flow over the canvas in fluent, unhurried tempo. (Until May 19.)—MARGARET BREUNING.

KERR EBY



The Young Violin Player: FRANS HALS

Masters of Many Schools and Ages

THE EXHIBITION of paintings by Old Masters, at the Acquavella Galleries, covers a wide range of interest, reaching from 14th-century Italian works down to portraiture by the 18th-century British School. (Through May 14.)

One of the early items, *Crucifix*, a panel by an anonymous painter of the Gothic period of Italian art, is ascribed to the School of Masolino—a painter who preceded Masaccio and was probably his teacher. Its figures, placed against a gold background on an ogival panel, possess a touching sincerity of religious emotion, as well as a highly decorative color scheme. *Enthroned Madonna*, of 15th-century provenance, suggests the influence of Masaccio in its monumental composition.

A tondo by Lorenzo di Credi, *The Holy Family*, is an outstanding painting of the showing. The head of the bending angel and the portrayal of the Child lying on the Virgin's robe show unmistakable influences of the artist's fellow worker, Leonardo da Vinci, but the landscape background in its bright clarity of color and scrupulous finish bespeaks Di Credi's long association with Verrocchio. The difficulties inherent in enclosing a group of forms in a circle have been ably overcome.

The early German School is represented by Joachim Patinir, living and working into the 16th century. He is a rare artist to see outside of museum walls. Patinir was one of the first to turn from the conventional subjects of his day, religious paintings or portraiture, to landscapes.

Notable also is *The Young Violin*

Player by Frans Hals, practically a monochrome of browns, the sharp diagonal of the violin bow and the flood of light on the upraised face lending animation to the modulation of low color notes.

A conversation piece by Pieter de Hooch, *The Music Party*, with his usual contrasts of conflicting light, and its figures defined by varying degrees of illumination, possesses remarkable luminosity. The painting of the dress of the standing woman rivals Terborch's accomplishment as a painter of satins, while the ordered, shapely touches of the brush throughout the canvas build up the masterly design to a satisfying completeness of statement.

The king-pin of the exhibition is the Titian portrait of Alfonso d'Este, that same Duke of Ferrara whose portrait by Titian is in the Metropolitan. This figure has less formality of pose and, perhaps, less suggestion of the gracious side of living that the Renaissance princes combined with frank sensuousness and callous cruelty. The delicate rendering of the beard and hair emphasize the mass of the powerful figure.

Other paintings which cannot be detailed, but have many allurements are by Tiepolo, Guardi, Rubens, Joost Sustermans, Andrea del Brescianino, Hans Holbein, the younger; Palma Vecchio, Cozzarelli, Anguissola, Bartolommeo di Giovanni Cristiani da Pistoia Hobbema and the British portrait painters, Reynolds and Romney. The variety of the exhibition and its varied excellences make it an engrossing collection.

—MARGARET BREUNING.



Time Out: ALVIN C. SELLA

Alvin Sella Debut

Alvin C. Sella, another talented newcomer now being sponsored by Contemporary Arts Gallery in his first one-man show (through May 4), is a young man who received his formal training at the Art Students League and in the fine arts departments of Yale, Columbia, Syracuse and Mexico universities. Despite this rather formidable background, Sella shows no sign of obvious "influences" and his work is distinguished by originality in both concept and expression.

Using only a palette knife—a technique which heightens the luminosity of his pictures—he creates a strange world, both provoking and pleasing. Although the artist is only 26 years old, the majority of the paintings show promise while the best are marked by beauty of color harmony and fine intensity of expression.

Perhaps the outstanding picture in the show is a still life, *Floral Nocturne*, simply composed but striking in its daring color combinations. A yellow basket of salmon-red flowers rests on a rich pink-red cloth. The wall of the room is dark blue while the evening sky seen through the window is a deep, varied turquoise. A tiny oval picture on the wall keynotes the chromatic scheme. It is one of the most successfully original orchestrations I have seen recently, although other noteworthy paintings are *Unknown Woman*, *Time Out*, the nude in *Summer Twilight*, *Confiding* and *Finished*.

—JUDITH KAYE REED.

Esther Flint Carter

Esther Flint Carter, whose landscapes and portraits were on view at the Argent Galleries this past fortnight, studied with John Connah in Boston and with Guy Pene du Bois. A sensitive person, her most successful work is found in the group of paintings under the generic title of "Connecticut Spring." Here the landscape is gently brushed with understanding and affection. Other notable works are *Pippin Tree in Winter*, *Studio Window with Shell* and the portrait of young Randolph Taylor.—J. K. R.

Ascetic Aesthetics

RECOGNIZABLE FORMS were never of much interest to Fritz Glarner. They existed in his early work, but it was always their place and relationship that came first. Long ago this mature Swiss artist abandoned them altogether, choosing the lonely, hard, classical path of Mondrian.

Glarner believes in perception versus instinct, in plan and philosophical purity versus the emotion and accidental in art. His own work, now on view at the Samuel M. Kootz Gallery in a first one-man showing in this country, is ascetic to a degree. Bars, squares, rectangles, an occasional circle, usually in pure color, are placed with great economy on pristine white canvas to form asymmetrical relations in balance.

Within extremely narrow, self-circumscribed limits, the show has variety—of size and shape of canvas (there are three tondos), of the varying success which meets the artist's labors. For Glarner, one tondo approaches being "busy;" some canvases are so austere simple that they lack the vitamins to stimulate either eye or thought. But when he succeeds, the results far transcend the "linoleum" and "bathroom tile" epithets that were often and mistakenly heaped upon his more illustrious predecessor. In an emotionally spent and brutalized world, a little Kantian pure reason in paint has a calming and purifying effect on battered spirits that is needed and welcome.—JO GIBBS.

Spring in Bloom

Spring has arrived at the Barzansky Galleries with the current exhibition to be seen at that verdant establishment. Landscapes by seven painters colorfully punctuate the gallery walls and though ranging from the primitive to out and out impressionism, hang well together. The result is a lively and pleasant show.

Robert C. Wiseman has contributed a monumental canvas titled *The Bridge*, in which bridge, rocks, and buildings are subtly blended into a powerful unit. Also noted by the same artist was a peaceful valley scene called *The White Church*. Samuel Rothbort believes in using plenty of pigment and uses it to full advantage in *Early Spring*, and in *Marshes*, with its amazing sky. The direct *Twilight-Danville* by Harriet Fitzgerald is by far the best of her entries, while a semi-abstract by George Canessa titled *Landscape 1945* is a handsome nocturne notable for its handling of blues and greens. Primitive Joseph Victor Gatto is well represented by *Georgia* and *Jungle Pool*. Two textured entries by G. S. Lipson, and Boris Solotareff's pale watercolor *Washington Square* complete the roster. The exhibition will continue until May 10.—B. W.

Joseph Goethe Moves

Joseph Goethe announces the removal of his sculptor's supply service from Washington, D. C., to 136 Georgina Street, Santa Monica, Cal. Goethe's exhibition of twenty wood carvings, which has been travelling for the past six years, will end its nation-wide tour in June at the Washington County Museum, Hagerstown, Md.



Miss Polly Coan: KARL PRIEBE

Wisconsin Winners

THE ANNUAL EXHIBITION of Wisconsin Art was presented for the 32nd time last fortnight at the Milwaukee Art Institute. Purchase-prizewinners in this show, the largest held in recent years, are: Marshall Glasier for *Side Road*, pen and ink drawing; Ruth Grotenrath for *Smoked Fish*, watercolor; and Tom Dietrich for *Ravine in Winter*, drawing.

Other prizes were awarded to Karl Priebe, who won the \$100 portrait prize for *Miss Polly Coan* (acting director of the Institute); Kenneth Zimmerman, winner of the Milwaukee Journal Purchase Award of \$100 for *Table*; Robert von Neumann, the Dr. Manfred Landsberg Watercolor Prize for *A River Passes the Town*; Alfred Sessler, The Art Institute Garden Club Prize for his oil, *City Dump*; Dudley Huppler, the Hammersmith Memorial Prize for his group of abstractions, *Crowns for Ladies*.

Also Josephine Schaefer, the Wisconsin Painters and Sculptors Prize for her oil, *Desolation*; Schomer Lichtner, the Society's open prize for a drawing, for *Bulls in the Arena*; and Wolfgang Behl, the Art Institute Prize for Sculpture for *The Digger*. The jury was composed of Dr. William R. Valentiner, director of the Detroit Institute of Arts, Carlos Lopez, on the art staff of the University of Michigan, and George Buehr of the Art Institute of Chicago.

Hawthorne's Widow Dies

Mrs. Marion Campbell Hawthorne, aged 75, widow of Charles W. Hawthorne, and a well known flower painter in her own right, died April 16 at her home in New York City after a long illness. She was a member of the Pen and Brush Club and the National Society of Women Artists and exhibited with these groups for many years. Her late husband was one of America's most famous art teachers and founder of the Cape Cod School of Art in Provincetown, Mass.

Surviving are a son, Joseph C. Hawthorne; a sister, and a brother, Harry N. Campbell.

Chaotic Magnificence

AN EXHIBITION of work by Wolfgang Paalen, at the Art of This Century, includes oils, gouaches, watercolors, brush drawings and other variants. In spite of this complexity of techniques, there is a definite note of similar approach throughout the exhibition, the subjective element, rather than the visual experience being stressed.

In the three large canvases, *Les Premieres Spatiales*, there is a sort of chaotic magnificence, as though the universe with its varied forms of life were swimming out of infinite space towards us. These canvases preserve a nice balance between aesthetic and emotional content, between guiding intellect and controlling intuition. The artist has not abjured the objective world, but its concrete forms have been translated, as it were, into symbols.

The whole series of *Les Cosmogones* reveals how directly painting may appeal to us with no interposition of logical ideas or realized experiences, by the beauty of its formal structure and richness of color relations they would appear to be the direct revelation of the artist's inner life, the symbols for his subconscious imagery. Whether the beholder interprets them in the same terms as the painter, hardly matters, or whether he interprets them at all, but merely enjoys them.

In all the work there is a suggestion of the influence of primitive Indian art, particularly in *Focus Island* and in *Signe Dyn*, where Indian symbols are definitely employed. This influence may, of course, be traced to the artist's residence in Mexico and acquaintance with our Indian symbolism of myth and record.

The *Fumages* and various drawings concerned with relations of space and "infra-space" form in themselves a provocative exhibition. (May 12.)

—MARGARET BREUNING.

In Wistful Mood

Lillian Cotton, whose portraits and figure paintings were on view at the Ferargil Galleries the past fortnight, studied with Robert Henri and George Bellows in New York and later with Andre Lhôte in Paris. The influence of the latter is evident in the vein of French classicism which runs through the majority of her canvases.

Wistfulness keys the mood of many of her young women who wait for a late arrival or recline pensively on couches, their faces and figures being revealed in soft gradations of tone and color.—J. K. R.

Cleveland Picks Davis

Visitors to the Cleveland Museum of Art selected Gladys Rockmore Davis' painting, *Noel With Violin*, as their favorite picture in the traveling Portrait of America show, sponsored by Artists for Victory and the Pepsi-Cola Co. First stop of the show was the Springfield Museum of Art where gallery goers awarded the \$100 popular prize (presented by the local presidents of the soft drink company) to John Carroll for his hunting scene, *Dawn Covert*. The exhibition is now on view at the Detroit Museum of Art through May.

May 1, 1945



Gethsemane: JOSEF SCHARL

Scharl's Art Recounted and Recorded

THIS IS JOSEF SCHARL'S fourth one-man exhibition in New York since arrival in this country in 1939; his third at the Nierenhof Gallery. The present exhibition, which will last through May 19, is put forth with more serious intent than the others. Scharl is now presented as a real figure in the arts and it is quite likely he will be considered in the light implied. The Nierenhof Gallery has published a book about Scharl which contains many plates of his paintings; a long and interesting chronology of his life as artist (which commenced at the age of fourteen in Munich, where he was apprenticed to a firm of decorators and did restorations for medieval churches and castles); and an appreciation by Alfred Neumeyer of Mills College, California.

It appears nowadays to be up to the dealer to issue publications on important talents in contemporary art; for thus far, the book publishers seem to consider that general surveys of art trends are the only types of art books likely to sell. (Pierre Matisse will shortly issue books on Chagall and Tanguy.)

Josef Scharl's is an arresting talent for the reason that it stands apart in its originality and issues logically from the artist's native provenances and associations. Scharl tells the Christian story in almost heartrending compassion for the trials and death of Christ (this, both in paintings and in a series of drawings for the *Passion*). On the other hand, he paints nature as a burst of glory with whirling red suns, flowering trees, verdant fields and orchards, done in formal arrangement as though designed for splendid tapestries or florid peasant embroideries.

The illustrations Scharl made last year for Pantheon Books' unabridged volume of *Grimm's Fairy Tales* were praised by literary critics as achievements in letters—the artist having added of his own accord certain significant observations to the ancient folk tales told by Grimm. If it doesn't sound like a detraction from the deep beauty of

Scharl's vividly painted portraits of men and of Christ (the compelling and moving expression in the painting, *Gethsemane*), I would like to say that Scharl functions as a live and meaningful contributor to his age. His painting is both passionate and literary, which is to say, intelligent and affecting. Though Nature and God are both old, old stories, what he says about them now, matters now. One should give heed.

—MAUDE RILEY.

Two Watercolorists

Joint exhibitors at the Morton Galleries this past fortnight were James Robertson and Ian MacIver, watercolor painters. MacIver, whose papers have been seen regularly at this gallery, achieves distinction through his use of decisive pattern and a bright to black palette. *Cottage, Ontario* is typical of his bold use of the medium while *After the Storm* reveals his interest in dark tone and dramatic cloud light. In paler palette is *After the Shower*, a suggestive impression of very wet pink, greys and greens.

Robertson, who is an architect as well as a painter, works in a quieter key than his gallery-mate. *Awaiting Priorities* is a solid painting of a rickety house and *Lowering Sky*, a not too menacing view of a country scene. His study of a clown is also notable.—J. K. R.

Gladys Young

Watercolors by Gladys G. Young, seen this fortnight at the Ferargil Galleries, are direct and vividly handled with skill. Emphasis is on form, built up vigorously with consideration of pattern. Color is clear and bright, applied with a wet brush that draws as well as paints. Outstanding pictures in the show include the series of coastal towns—reminiscent in their verve of some modern French painting, but not imitative. Other fine works are *Floral* and *Fine Feathers*.—J. K. R.



The Peace of Years: ROBERT STRONG WOODWARD

Woodward Views the New England Scene

RECENT PAINTINGS of New England by Robert Strong Woodward, at the Grand Central Galleries (Fifty-seventh Street Branch) disclose the artist's intimate knowledge of his subject and his ability to select its most effective aspects.

The New England countryside is not lush: the glacial drift that spread over it some eons ago carved out its contours sharply, left it strewn with rocks, ribbed with hills and mountains and invested it with an austere character. But Woodward shows in his canvases the provocative contrast between this austerity of natural conformation and the richness of summer foliage or autumn coloring, green of spreading meadows and warmth of summer skies.

Two canvases, *The Peace of Years* and *Snow in the Air* make special impression in their revelation of the life

which has invaded these landscapes, changed much of their wildness to cultivation, and has in turn been conditioned by them. *Snow in the Air* is one of the coldest paintings that I have ever seen, yet not a blue shadow on the canvas. Whittier's *Snowbound* does not tell us as much about the devastating bleakness of a New England winter as this gray, little canvas.

Peace of the Years depicts a little, white house leaning against a sagging barn of weathered textures. The trees spreading over them, shrubs and rank grasses growing insolently up to their doorways, seem to have taken root deeply in the earth and become part of the scene around them, all pretence of struggle against the forces of nature abandoned. (Until May 5).

—MARGARET BREUNING.

Lena Gurr

THE TWENTY-FIVE PAINTINGS by Lena Gurr shown at the A. C. A. Galleries are impressive because they represent a great deal of work, and about twenty-five times more conscious thought than goes into a similar-sized group of pictures by the average exhibitor. It is not a very pleasant or restful show, but it is stimulating. Not taxing, either, for no one will look with equal interest at all these pictures. She deals with many subjects, treating them in quite different ways.

For my part, I found that in many the only interest was a literary one. But when subject or moral is not her first consideration, Miss Gurr is capable of painting wonderfully well. The two little panels, one of a *Ferris Wheel*, around which fly imaginary circus horses and acrobats, the other a sidewalk blocked by the ladders of workmen mending a neon sign, are spirited and painterly.

A flower bouquet with two girls' profiles is sensuously painted and titled. A man named *Shimka*, laughing, is a triumph of portraiture. And *Nightmare*, an imagined scene, is remarkable for this sort of subject. A man asleep in his clothes dreams of being assaulted by soldiers with bayonets while the city outside his window burns. It is hard to see how Miss Gurr can go from such an achievement to the painting of stilted figures of girls, and even stiffer snowy landscapes.—MAUDE RILEY.

National Academy Elects

The National Academy of Design held its Annual Meeting on April 25, and re-elected the following officers: President, Hobart Nichols; 1st Vice-President, John Taylor Arms; 2nd Vice-President, Paul Manship; Recording Secretary, Raymond P. R. Neilson; Corresponding Secretary, Georg Lober; Assistant Corresponding Secretary, Walter Farndon; Treasurer, F. Ballard Williams; Assistant Treasurer, Charles Keck. Members of the Council: Anthony De Francisci, Stow Wengenroth, Reginald Marsh, Junius Allen, Leon Kroll and Grosvenor Atterbury.

The following Associate members were elected National Academicians: painters: Sidney Laufman, Robert Philipp, Charles C. Allen, Felicie Waldo Howell, George Harding, George W. Edwards, Dana Pond, Harvey Dunn and Salvatore Lascari; sculptors: Cornelia Van A. Chapin, Frances Grimes and Albert Stewart; graphic arts: Samuel Chamberlain; architects: Clarence Zantlinger and Thomas H. Ellett; aquarellists: Andrew Wyeth.

Postponed

In deference to the official period of mourning for the late President Franklin D. Roosevelt, the California Palace of the Legion of Honor has postponed the opening date of its exhibition of contemporary American paintings from May 8 to May 17, Dr. Jermyne MacAgy, acting director announces. The exhibition, which has been assembled with the approval of the State Department, includes more than 200 paintings by living artists.

"Spring Exhibition, 1945"

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Modern Christian

THE RETROSPECTIVE SHOWING of paintings by Mario Toppi, just closed at the Saint Paul Guild Gallery, paid tribute to an unusual talent. Toppi, whose home is in the Sabine Mountains in Italy, has often been called a primitive painter, but unlike the work of most untutored artists, he owes his reputation to artistry rather than quaintness.

Toppi is primarily a religious painter and one whose deep but gentle feeling for his subject is akin to that of the early Italians. Using models from his native town, he paints the life of Christ simply but movingly. His medium is a combination of watercolor, pencil, crayon and golf leaf, worked on heavy tinted paper. From his former use of conventional coloration (as seen in the earliest works on display), Toppi has developed into a completely linear artist and in his most recent pictures the classic purity of his line is supplemented only by pale tints.—J. K. R.

Life of Christ

The print room of the Grand Central Galleries is showing a series of religious monotypes by Eugene Higgins (through May 5 in a dramatically lighted, panelled room). Bought by the Rev. Andrew Kelly, they will be placed on view at the Catholic Library in Hartford, Conn.

Higgins paints the life of Christ with a deep sincerity and understanding humanity. Despite his use of a difficult medium his compositions are solidly organized and his characterization, convincing.

Also included in the exhibition is a large selection of etchings by the artist. Covering a long and productive career, the prints maintain a high level of skill. Outstanding among them are *The Bargeman*, *Indian Family Returning Home*, *Filial Duty* and *Criminal Flight*.—J. K. R.

The Warsaw Uprising

Dedicated to the 2nd anniversary of the heroic uprising of the Warsaw ghetto is the exhibition of paintings, prints and photographs at the Vanderbilt Gallery (in the Art Students League) on view through May 15. Included in the group of paintings are moving works by Sigmund Menkes, William Meyerowitz, Josef Foshko and Ilja Schor, while Isaac Friedlander shows a group of powerful and expressive black and white prints.

Other artists represented include Chaim Gross, S. Lerner, Jennings Tofel, Ostrovsky, Harry Daniels, Mane Katz and Arbit Blatas.



Battle in the Swamps: LUIS MARTINEZ-PEDRO
On View at Perls Gallery

A Modern Interprets Cuba's Old Legends

LUIS MARTINEZ-PEDRO is a 35-year-old Cuban artist who received most of his training in Havana. Some of his drawings were shown by the Museum of Modern Art last year in the exhibition of *Modern Cuban Painters*. The Perls Galleries were attracted to his work at that time and now present a large exhibition of drawings of high skill and amazing intricacy, done both in ink and in pencil. The artist has in recent years delved into the ancient legends of the West Indies islands and illustrated many of them in as surrealistic a fashion as the themes may suggest. Martinez-Pedro is thoroughly cognizant of modern developments in surrealism, and of Picasso's screaming horses and probably of the Mayan dogs and horses of Rufino Tamayo. His technic of drawing is not like theirs, although his interpretations of the ancient stories and fears are undoubtedly affected by these two moderns.

Once upon a time, the people who lived on the island of Cuba lived by night and avoided the day. The Sun God was a fearful creature who lived in Haiti, to the East, and he rose up each morning and crossed Cuba looking for

victims whom he turned to stone with his rays. One drawing deals with figures fleeing the coming of day. Another tells of the *Sacred Cemi*, a tree of wisdom, and another of the *Cemies* of the tree, who leave the trunk and go about on their own four or five legs. Just where authentic legend leaves off, and the artist carries on, is not clear; for the most enthusiastic drawings, and the most remarkable in organization, deal with battles between mounted kings and demons, these characters becoming, finally, lone gladiators done in a high-tensioned single outline. (See *Battle in the Swamps* above.)

Another interesting tale, which accounts for one of the strongest and handsomest drawings, is *The Legend of Dimiban-Caracaracol*. A gourd in the hands of a carrier is opened; and from it leap the bones of the deceased king—monsters of all sorts—which fall to the earth and become islands; the liquid of the gourd becomes the sea; its seeds make the birds, beasts and fishes—another version of the Pandora story. These drawings are shown at Perls Galleries through May 26.

—MAUDE RILEY.

F. LEGER

Through May 5

VALENTINE GALLERY 55 E. 57th St., New York

May 1, 1945

17

Lucie Bayard

LUCIE BAYARD, whose pastels are now on view at the H. V. Allison Gallery, is an artist who, having studied with Henri and produced a body of successful work, abandoned painting for a long period, but has now returned to it with renewed enthusiasm.

It is, indeed, a quality of passionate interest in her work that first impresses one in Miss Bayard's paintings. Yet while all the canvases—landscape or flower pieces—are obviously carried out *con amore*, it is the flowers that express the real fervor of attitude. They are not still lifes, for they possess a vitality that contributes animation to each canvas. They seem to have a graceful movement of proud heads and thrusting sprays, while their soundness of tactile substance does not prevent the impression of their fragile, ephemeral character.

Color is a decided asset in these paintings; *Narcissus and Mimosa*, their delicate play of yellows set against rippling, green fabric that catches and reflects some notes of their hues; *Heather and Chrysanthemums*, yellow and white blossoms set off by the purple sprays of heather; *Snapdragons and Chrysanthemums*, masses of pink, red and white heightened by the cool gray of the background, are some of the most effective pieces. *Leaves*, a handsome arrangement of decorative leaves with a single red flower, calls some of Redon's flower paintings to mind in a certain austerity of beauty struck out by a sharp note of color.

The landscapes are more uneven, some of them tending to over-abundant detail. Yet the stark pattern of the boats crowding on each other against a vast expanse of glimmering water and distant hills in *Sand Barges* is admirable in design and rhythmic patterns of light and color. *Coming Storm*, the

fresh greenness of the countryside augmented by the darkness of the overshadowing cloud and *Bearsville Corners* are other highly commendable canvases. (Until May 12.)—MARGARET BREUNING.

Franz Lerch Exhibits

Franz Lerch, Austrian-born American artist, is exhibiting portraits, landscapes and interiors at the Lilienfeld Galleries through May 12. Combining experimentation with color effects and a penchant for the picturesque in subject matter, the show has a curious overall effect of inconsistency. *The Blue House*, for example, explores the possibility of setting a robin's-egg blue building with red chimney against a turquoise sky and nothing much seems to be gained by this wedding of incompatibility.

Still Life With Fish, on the other hand, is a solid, vigorous work which depends only on good painting for its success. *Church*, another experiment in tonal color, is successfully developed and *Portrait of Mrs. L.* has much charm.—J. K. R.

Tennhardt Abstractions

Of her abstractions in pastel, conte crayon and pencil, on view at the Modern Art Studio through May 3, Elsa Tennhardt has this to say: "I work from a deeply innate aesthetic point of view. Fused in my work are sound, music, rhythm, form."

For subjects Miss Tennhardt chooses ideas like *Sound*, expressed in an arrangement of a boatlike form before swirling line, *Sunrise*, *Window or Garden*. These are all gracefully executed with understanding of the principles of design and color. More ambitious titles like *Postponed Judgment* and *Custodian of the Past* challenge the artist (and critic) to go beyond description of mood and involve philosophical probings unsuited to her use of the medium.—J.K.R.

Jean Charlot

JEAN CHARLOT's paintings must by now be familiar to most art lovers, so long has this artist been a part of the American roster of modern artists, although by birth he is both French and Mexican. Charlot is now an art instructor at Smith College. He has been foremost in the development of color printmaking in this country.

Among his many paintings shown at the Bonestell Galleries during April was a series of small paintings which are versions of *The Flight Into Egypt*. He has painted eight episodes of *Rest on the Flight*, making the figures of Joseph and the Virgin and the long-eared donkey serve as the principal elements in a blocky design, rather than as characters in a great drama. He uses the diminutive in telling this story. The series would be apt in a story book for children, as children could supply with their imaginations the unseen details which are abstractly indicated.

Once more, Charlot exhausts the Mexican theme of little child learning to walk with the aid of a rebozo, or sash, held at both ends by the big and shapeless Mexican mother. Two large canvases, *Dance of the Malinches* and *Mexican Kitchen*, are monumental in their large forms, and spirited in the use of bright colors for the costumes and objects shown in these scenes. They have a mural quality of flatness and carrying power that indicates their successful use as principal decoration for a public room. They should be used in the children's section of a library or in a day nursery; or to put life and interest into a ward for children in an all-white or all-dreary hospital.

—MAUDE RILEY.

Herron Emerges

Davis Herron's third one-man show at the Pinacotheca (previous ones were held in 1942 and 1944) reveals considerable progress in the direction of firmer, more personal conviction, together with a marked change in style. Gone from his canvas are the surrealist props and obvious derivations from older experimenters. His formative period over, Herron has emerged an abstract artist of strength and one who uses the technique to express coherent ideas.

A painter of the city, Herron abstracts typical scenes, eliminating non-essentials but retaining the mood of his subject. Characteristic of this method is *Where One Works*, a view of a business district painted in flat pattern and brilliant primaries, which achieves an extraordinary effect of movement and depth.—J. K. R.

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Latin American Printmakers

AT THE GROLIER CLUB in New York there are being shown contemporary prints, illustrated books and posters from Latin American countries, arranged in exhibition there by the American Institute of Graphic Arts.

The hundred prints are among the "latest and best work" of artists who dwell in the "jungles and sierras, the pampas and cities between the Rio Grande and the Horn." Collectors and connoisseurs in Latin American countries recommended many of the selections, and others were collected in and around New York. It will be seen that graphic art is strong and highly developed on the southern continent.

Much less Latin flavor shows in these prints than is found in the paintings from these same sections, as exhibited in New York on various occasions. It may be said that technical advancements are in evidence that should broaden the art of printmaking in general. The children's books and classic literature displayed put to shame some of the weak color jobs and indifferent typography done in this country in the popular publishing field. Besides the usual media in the print section, etching on zinc and a lithograph method that looks like hard and exact wood cut, are shown. The posters are brilliant in color.

Although all the prints are of high quality, certain of them impressed us more than others. There is a finely etched fantastic night *Street Scene* by Francesco Saragoni of Chile and a relief etching on zinc by another Chilean, Cirilo Silva. Two artists, Zalce of Mexico and Pedro Lobos of Chile, caricature small fry in sympathetic manner and Lamas of Argentina shows children in a droll drypoint of *Little Brothers* playing cards. So like certain qualities found in familiar talents are the works of three we do not know, that it prompts the observation that Daumier's fine lithographic quality is found in the greys of Teodor Nunez Ureta's (of Peru) print; that Posada's strong manner has survived in Mexico through the work of Angel Brocho; that William Hayter's engraving line is reflected in a work called *Sol y Luna* by Lasansky of Argentina who, we believe, studied with Hayter in New York.

Alfredo Guido of Argentina is a painter whose paintings at the Museum of Modern Art in a Latin American art show last spring were indeed arresting. By him is shown a lithograph of an old farmhand named *Bruno Marchioni* who is rigging up an enormous ox yoke. Starkly dramatic is the wood engraving by Leopoldo Méndez, Mexican, of a trainload of captives, *Deportation to Death*; and by Jesus Guerrero Galván is a lightly drawn lithograph, *The Angel*, a figure of death. Well known figures represented are Portinari of Brazil, Siqueiros and Orozco of Mexico, and F. Molina Campos in an illustration for a story of Faust, evidently for children. This excellent collection is open to the public daily through June 1st and will then be sent on tour throughout the country.—MAUDE RILEY.

Sculpture With a Message

RANDOLPH WARDELL JOHNSTON, who teaches sculpture at Smith College, is holding his first New York exhibition at the Clay Club through May. It is a large show, consisting of 32 works executed in a variety of styles.

Perhaps the most impressive—and timely—sculpture is *Five That Escaped*, a bronze indictment of Nazi persecution which achieves its horror as much through use of dug-out form as through the underlying conception. Individual figures are mounted on a block of wood in a movable compositional arrangement, so that the effect of motion is easily and strikingly gained. Done in similar technique (Johnston interprets bronze sculpting as the creation of a two-dimensional work enclosing a hollow, three-dimensional space, rather than through more conventional modeling methods) are the Mephistophelian *Diplomat* and the masklike *Man With a Breaking Heart*. *Torso*, modeled in the full round, on the other hand, tempted the artist to decorate his surface, resulting in a solid nude, but one whose able mastery of form is cheapened in our opinion by superfluous decoration.

Fine sculptures executed in other methods include *Nereid*, one of a group of stylized, archaic pieces, the plump pleasing small nudes, *Susannah No. 1* and *Susannah No. 2*, done in stone, and the cherrywood *Portrait*. Concluding his stylistic experiments are several animal studies, conceived in realistic, academic fashion together with a group of abstract bronze *Growing Forms*.—J. K. R.

May 1, 1945

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Fog Pattern: RAYMOND HILL

Raymond Hill Arrives from the West

WATERCOLORS by Raymond Hill, at the Morton Gallery, are drawn from scenes in the State of Washington, mountain, desert and coastal subjects. His surety of brushwork and his fine perception of the exact character of his themes continue to give interest to his work, as they have in previous exhibitions.

Many of the pictures are carried out

in a delicate modulation of low, cool tones such as *Fog Pattern*, where old, shattered tree stumps on a shore are wrapped in a soft mist that seems to fill the whole paper. *Fantastic* is another picture in neutral tones, merely the contortions of a twisted tree root against a pale luminous sky, yet filled with the vitality of the painter's re-

action to the decorative pattern of this warped and bleached fragment.

Wheat Country with its warm tones of ripened grain and staccato notes of form in the huddled shacks of the valley, and the appreciable isolation of the little shelter in *Valley Orchard* under the dark clouds of an ominous sky reveal how much interest may be given a slight subject through the artist's rendering of its essential character with both vigor and reticence.

The coastal scenes, *Quillayute Sandbar*, *Tide-Run* with the well realized textures of blonde sand and lucent water, or the decorative *Blue Sage*, spreading its feathery fan-like formation against the desert's stretches, are other aspects of sound technical performance and aesthetic appreciation, which make this exhibition far from a run-of-the-mill showing of facile water colors. (Until May 19).—MARGARET BREUNING.

California Winners

The California chapter of the American Artists Professional League is holding its First Annual Oil Painting Exhibition, on view at the Pent House in San Francisco. Jurors, who selected the 29 exhibits from 68 entries, were Alexander Freid, Arthur Cahill, Spencer Mackay, William Clapp and Paget Fredericks.

First war bond award went to Maurice Logan for *Early Spring*, and second prize to Geza Kende for *Still Life*. Nicolai Fechin won honorable mention for *Living Buddha*, while an additional war bond will be awarded by popular vote at the close of the exhibition.



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After Curfew: BEN MESSICK

Ben Messick, "of and for the People"

BEN MESSICK's warmly characterized but often satirical lithographs and drawings of people he sees about him are being shown at William Rockhill Nelson Gallery, Kansas City, through May 27th. Messick, who was born in Missouri, is a faculty member of Chouinard Art Institute in Los Angeles.

Prior to his present show, Messick held one-man exhibitions at the Stendahl

Galleries and the Los Angeles Museum, the San Francisco and Springfield (Missouri) museums, and the Smithsonian Institute. He is represented in the permanent print collections of museums and galleries throughout the country, as well as by murals in several California high schools.

Of his print show held last spring at the Smithsonian Institute, Leila Mech-

lin, Washington *Sunday Star* critic, said: "Ben Messick draws what he sees, going among people of all classes, and finding them interesting. Occasionally they move him to mirth, now and then there is a sadness, but those whom he portrays are invariably human. . . . No wonder his prints and drawings have found favor, especially in his home state, for they are distinctly of and for the people."

Maril Marks Time

GOUACHES by Herman Maril form a small but interesting exhibition at the Macbeth Gallery. Sgt. Maril has been otherwise occupied than with paints and canvas in the last three years but he says he feels growth taking place, nevertheless. He is already keenly interested in, and anticipating, the things he will paint at war's end. These small notes, they might be called, are as simple and contained as the familiar Maril manner always had it. But a new gentleness and interest in human affairs has chased out some of the formality that governed earlier works.

Subjects are of Kentucky and West Virginia camp sites, children, and perhaps moonshiners' daughters. Some of the figures are so simply painted they might have been block printed in limited colors. He reports no soldier-in-training activities. The artist seems to have looked away from his immediate surroundings when painting a picture, thus conveying the idea that army life has not severed the cord that binds the artist to his life's calling.

—MAUDE RILEY.



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A Modern Viewpoint

BY RALPH M. PEARSON

I Quote the Artist—on a few facets of reality and the emotional approach.

Since some of my opponents in this jolly debate seem to remain unconvinced by my feeble words, let me call up a few of my reserves (without priority) from the serried ranks of those performers in the field who presumably should know from experience whereof they speak.

From Delacroix in 1856. "The most beautiful works of art are those which express the pure fantasy of the artist. Hence the inferiority of the French school of sculpture and painting which has always put the study of the model above the expression of the feeling which dominates the painter."

From Herbert Read (Professor of Fine Arts). "The deliberate act of observation and imitation implied by realism (naturalism) inhibits the essential methods of the artist, which are intuitive and sensational."

From Picasso. "We all know that art is not truth. Art is a lie that makes us realize truth, at least truth that is given us to understand. * * * Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not. * * * I want to get to the stage where nobody can tell how a picture of mine is done. What's the point of that? Simply that I want nothing but emotion to be given off by it."

From Stuart Davis. "From the great variety of approaches toward the same basic subject matter in art throughout the centuries the artist has learned that 'art' is not the pursuit of some ideal canon of beauty. He sees instead that it is a struggle to realize spiritual values, innate in himself, in relation to the world in which we live. He accepts the environment of today, with its new lights, speeds, and spaces as his subject matter. His purpose is to create forms that embody the psychological content of his perceptions, emotions, and their synthesis, in response to that subject. It is certain that these forms will not be replicas of external form, light, color, and space in nature, because such forms would not express the psychological reality which gives art its enduring meaning. In the very nature of the artist's purpose the forms of his subject are organized in a way that has no objective counterpart. They are organized in a way that expresses the psychological temper of some aspect of the society he lives in and of his own temperament in relation to that society."

Davis's "psychological reality" obviously covers an immensely wider range than the abstraction which he himself practices.

In answer to a critic let me interpolate: The Moderns think of skill as a means, of secondary importance, not an end. Of course my "axioms" apply to the art of the ages—with one exception. None of them, other than the first, apply to Naturalism.

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Art Book Library

By JUDITH KAYE REED

Beginner's Handbook

"Oil Painting for the Beginner," by Frederic Taubes. New York: Watson-Guption Publications, Inc. 148 pp. and 8 illustrations in full color, together with black and white reproductions. \$6.00.

This new book by the popular artist, teacher and writer grew out of the response to the author's department, "Taubes' Amateur Page" in the *American Artist Magazine*. It is addressed primarily to the beginner, who should find it one of the most helpful guides on the market. Taubes, who knows his craft well, has simplified the technical information presented in his earlier books to provide the novice with a sound understanding of painting techniques.

Beginning with a thorough discussion of materials—canvas, pigments, brushes and varnishes—he assists the tyro in his exploration of color properties and glazes, illustrating his information with helpful charts. The actual painting of a picture is discussed in a series of chapters devoted to portraits, flowers, still lifes and landscapes. Each subject is analyzed clearly from the various aspects of lighting, composition, perspective and palette. The book, which concludes with a description of cleaning and varnishing methods, is illustrated by Taubes' own drawings and paintings.

Making of a Watercolor

"Watercolor Demonstrated." Edited by E. W. Watson and Norman Kent. New York: Watson-Guption Publications, Inc. 100 pp. of text and illustrations, including 8 in full color. \$5.00.

A "How they do it" book in the finest sense, this new publication explores the possibilities of different watercolor techniques by taking the reader into the studios of prominent artists who describe their working methods and aesthetic approach. Some of the chapters have been reprinted from the detailed interviews which appeared in the *American Artist Magazine* while others were specially written for this volume.

One of the most intelligently planned books of its kind, *Watercolor Demonstrated* has enlisted the aid of 23 artists, many of whom prepared special painting demonstrations for the editors. Enlightening step-by-step photographic records of the creation of a watercolor (from the first rough pencil sketch to the finished picture reproduced in black and white or full color) include landscape painting by Montague Charman, a portrait by Hilda Belcher, city scenes by Dong Kingman and Walter Blodgett, and cloud painting by Dean Fausett.

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In Barbee Sale at Parke-Bernet

Barbee Sale

IT GETS TO BE A HABIT. First Frank Crowninshield, then Stanley N. Barbee scheduled second sales of their art collections at the Parke-Bernet Galleries almost exactly a year after their first ones. Mr. Crowninshield favors fall, Mr. Barbee, spring.

The Barbee art which will be auctioned on the evening of May 17, along with paintings from other sources, is similar in character to the group which fetched such handsome prices last April. There will be five Renoirs this time, including *Tête de Jeune Fille Blonde* (1888); *Prunes* (1907), once in the Gangnet collection; *House at Cagnes* and *La Liseuse* (1904-5). High spots are *Femme à sa Toilette*, a large pastel by Degas; Pissarro's *Jardin des Tuileries*; *Matin*, *Printemps*; *Restes de Vieilles Fortifications à Moret*; *la Tête du Pont*; *Temps de Pluie*, A Louveciennes and *Le Talus du Chemin de Fer* by Sisley; *Suspension d'Audience* by Forain; and the much exhibited *Beach at Trouville* by Boudin.

Among the 20th century French paintings are *Landscape: Ceret* by Soutine, exhibited in 1940 at the San Francisco Museum; Segonzac's *Ile de France*, shown at the Philadelphia Art Alliance and the Minneapolis Institute of Art; *The Haystack* by Vlaminck; *The White Church* by Utrillo; *La Rue des Travailleurs*; *Paris* by Rouault, and Chagall's *Fleurs et Paysage*, shown at the Golden Gate Exposition.

American works include an important oil by Pascin, a Sargent watercolor, a Kuniyoshi landscape, *Avatar* by Arthur B. Davies and *Ena and Kitten* by Alexander Brook.

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At Kende

PART III of the collections of two educational institutions will be sold on the afternoons of May 10, 11 and 12 at the Kende Galleries of Gimbel Brothers. As was the case with Parts I and II (paintings and graphic arts) from the same sources, which were dispersed only a short time ago, this group of English, European, Near and Far Eastern ceramics and decorative objects constitute duplicate or surplus items. Proceeds realized from the sales, ordered by the trustees, will be used for the acquisition of unrepresented materials.

Of several general groupings, an unusual one is a collection of signed and dated plaques and vases by the noted French ceramist, Taxile Doat. Salt glaze stoneware and pottery include a large collection of Rhenish mugs, pitchers, bottles and ewers; Hoehr mugs and pitchers; Royal Doulton giant pitchers, vases, cups and bowls; examples of Rhagnes, Persian, Hispano-Moresque, Minton and Delft flagons, pitchers and bowls.

Greek, Egyptian and Roman art objects include limestone figure carvings, a basalt head of a prince, carved ebony figures, and an Egyptian low relief tomb stele of the 18th dynasty. Among other items are Phoenecian glass bowls, a collection of Roman and Persian glass and pottery fragments, Roman coins, Gallo-Persian silver bowls and Etruscan silver bottles.

Among the Oriental decorations are carved wood panels, a 17th century timber drum; carved ivory table screens, groups and Netsukes; a Chinese lacquer throne; and a large group of Japanese door pulls, and chased and gilded nail heads.

All items will be exhibited from May 7 to the date of the sale.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Millet: <i>Paysanne Revenant du Puits</i> (P-B, Vanderbilt) Grand Central Galleries	\$30,000
Millet: <i>Le Semeur</i> (P-B, Vanderbilt) Private Collector	26,000
Millet: <i>The Knitting Lesson</i> (P-B, Vanderbilt) Knoedler & Co.	12,500
Boldini: <i>Ladies of the First Empire</i> (P-B, Vanderbilt) Berger Antiques	11,000
Millet: <i>Shepherdess: Plains of Barbizon</i> (P-B, Vanderbilt) M. Knoedler & Co.	11,000
Renoir: <i>Femme Assise</i> (P-B, Rosenthal) Private Collector	9,000
Corot: <i>La Route au Bord de l'Eau</i> (P-B, Vanderbilt) M. Knoedler & Co.	8,900
Corot: <i>Orphee Charme les Humains</i> (P-B, Vanderbilt) Private Collector	8,500
Rosa Bonheur: <i>En Foret</i> (P-B, Vanderbilt) Private Collector	8,000
Van Loo: <i>Ann Coypel</i> (P-B, Rosenthal) La Vieille Russe	7,500
Barque: <i>Playing Chess on the Terrace</i> (P-B, Vanderbilt) Peiklin Galleries	6,100
Boldini: <i>Des Parisiennes</i> (P-B, Vanderbilt) Berger Antiques	6,000
Barque: <i>The Artist and His Model</i> (P-B, Vanderbilt) Lock & Baer	5,700
Gerome: <i>Reception of the Prince de Conde by Louis XIV</i> (P-B, Vanderbilt) H. C. Merritt	5,100
Nittis: <i>Travellers</i> (P-B, Barbes) A. Duval	1,700
Alma-Tadema: <i>The First Course</i> (P-B, Barbes) Renaissance Galleries	900
Corot: <i>Le Nid Grec</i> (P-B, Knox) Paul Cauvin	\$3,700
Corot: <i>Soir en Normandie</i> (P-B, Knox) Private Collector	3,000
Corot: <i>Le Treport-Prairies Dominant la Mer et l'Eglise</i> (P-B, Knox) Private Collector	1,800

May 1, 1945

Auction Calendar

May 4 and 5, Friday evening and Saturday afternoon. Kende Galleries at Gimbel Brothers: Paintings by 19th century artists. American bronzes and paintings by Old Masters, from two educational institutions, and sold by the order of the trustees. Works include *A Dash for Timber* by Frederic Remington, *The Wolf Charmer* by La Farge, *Nocturne*, *The Solent* by Whistler, *An Incident of the French Revolution* by Julien Story, *Cattle in the Highlands* by Rosa Bonheur. Exhibition from April 30.

May 4, Friday afternoon. Parke-Bernet Galleries: Paintings from the Collection of the Late Arthur F. Egner. Contemporary American art and other schools including *Armistice Night, 1918* and *The Little Milliner* by Luks, work by Prendergast, Myers, Redon, Puvis de Chavannes, Elsheimius, Davies, Du Bois, Pascin, Lebduka. Also sculpture, furniture and decorations. Now on exhibition.

May 5, Saturday afternoon. Parke-Bernet Galleries: Furniture and Art Objects from Jacquemar, Inc. French XVIII century furniture by distinguished *ébénistes*, and decorative objects. Porcelains including Louis XVI Sèvres decorated *vert pois* porcelain urns. Paintings by French, Dutch and Italian artists. English and Continental silver. Chinese porcelains. An XVII century Mortlake floral tapestry and Kang Hsi Fu-lion carpet. Now on exhibition.

May 7 and 8, Monday and Tuesday afternoons and evenings. Parke-Bernet Galleries: Books from the Collection of the Late John Gribbel. Part IV. Autograph letters and documents by Grant, Greene, Lincoln, Jefferson, Penn, Washington; material by or relating to General Wolfe; manuscript memoranda signed five times by Poe, original plan for the Society of the Cincinnati; manuscript by Charles and Mary Lamb of *John Woodvil*; the Gwinnett Bible with his signature; a book from Milton's library: the *Kelmscott Chaucer* in white pigskin; Massachusetts Laws of 1672. Exhibition from May 2.

May 10, Thursday afternoon. Parke-Bernet Galleries: Furniture, etc., from the Estate of Katherine Dunham Bennett, others. American and English Chippendale including mahogany block-front writing desk, inlaid mahogany cabinet bookcase, carved walnut secretary-bookcase. Early American silver flatware including oval teapot, circa 1780. Paintings by Grandma Moses, David John Gue, Eastman Johnson, others. Wedgwood and other table porcelain. Early American hooked rugs. Exhibition from May 5.

May 10, 11 and 12, Thursday through Saturday afternoons. Kende Galleries at Gimbel Brothers: Ceramics and Decorative Arts from two Educational Institutions. Royal Doulton, Minton, Crown Derby, Worcester and Sèvres porcelains. Hoehr and Rhenish salt glaze stoneware. Ceramics decorated by Taxile Doat. Lalique glassware. Arms, armor, bronzes. Persian tiles. Japanese door-pulls, nail heads, carved ivory Netsukes. Near Eastern silver filigree. Exhibition from May 7.

May 11 and 12, Friday and Saturday afternoon. Parke-Bernet Galleries. Furniture and Decorations from the Estate of the Late Hon. Alfred E. Smith. English furniture including Sheraton XIX century inlaid mahogany dining table. French marquetry furniture in Louis XV style: a petite commode and *secrétaire à abattant* inset with Sèvres porcelain plaque. Bronze equestrian groups by J. Clinton Shepherd and C. Kauba; pairs of *vieux Paris* and Coalbrookdale decorated and encrusted porcelain vases. Paintings including *The Culprit* by Vibert; *Before a Knight's Tomb* and *On the Coast* by Isabey. Tiffany and Gorham silver and silver flat ware. Linens and laces. Lenox, Wedgwood, Royal Worcester and other table china. Oriental rugs. Books and encyclopedias. Exhibition from May 5.

May 14 and 15, Monday and Tuesday afternoons. Parke-Bernet Galleries. Books, from the Estate of the late Florence Guggenheim, others. Standard sets, first editions, autograph manuscripts, Americana, French literature. Exhibition from May 10.

May 17, Thursday afternoon. Parke-Bernet Galleries: Chinese Art from the collection of J. Poberesky, others. Snuff bottles, porcelains, pottery, semi-precious mineral carvings, sculptures, etc. Exhibition from May 12.

May 17, Thursday evening. Parke-Bernet Galleries: Modern Paintings from the Collection of Stanley N. Barbee. Modern French, American and other paintings including work by Vlaminck, Pissarro, Degas, Rouault, Forain, Segonzac, Sisley, Renoir, Soutine, Boudin, Van Gogh. Exhibition from May 12.

May 18 and 19, Friday and Saturday afternoons. Parke-Bernet Galleries: Furniture and Decorations from the Vanderbilt, Hewlett and other Collections. Table glass; Oriental Lowestoft, Coalport, Copeland and other table porcelains. Linens and laces. Cushions and hangings. Chinese porcelains. Japanese paintings. English, French, Biedermeier and other Continental furniture and other decorations. Paintings including a study for *Les Enrolements Volontaires* by Couture. Engravings. Tapestries, Oriental and Aubusson rugs. Exhibition from May 12.

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Guy Gayler Clark

IT WAS WITH DEEP REGRET that we learned of the death of Professor Guy Gayler Clark, dean of the Cooper Union Art School since 1938. He died on the night of April 16 at his home in Upper Montclair, N. J. after a normal day's administrative work at the well-known design school on Cooper Square in downtown New York. He was 62 years old.

We of the *Digest* staff had the pleasure of knowing Dean Clark informally through after-hour discussions on problems of the day affecting art and artists. As always seems the case in matters of art, these talks involved theory and sentiment in like degree. We found "Uncle Guy" extraordinarily alive in his views on art education—enthusiastic about his own school's progressive program and open in mind to the consideration of the shifting scene; ever ready and able to meet new developments with flexibility and wisdom.

Dean Clark had rare qualities for heading a school of the nature of Cooper Union, which is dedicated to "provide free courses of instruction in the application of Science and Art to the practical business of life." He was a practical professional himself—having been at one time art director of the *New York Times* and *The Times Midweek Pictorial*; and was a member and former president of the Art Directors Club.

Mr. Clark had trained in traditional manner for his career as artist, with study under William Chase, Henri Bellows and DuMond. He attended Pratt Institute and the New York School of Art and exhibited landscapes and decorations in oil at the National Academy of Design, the American Society of Artists, and the Architectural League. He was interested in the theater (his mother, Grace Gayler Clark, a character actress of note, having played under the direction of David Belasco and James A. Herne and founded the Century Theater Club); he was an enthusiastic amateur photographer. He strengthened the Humanities courses and advocated that students of the architectural school take painting courses and that all art students take a one year "Foundation Course" including six hours of architecture.

Dean Clark was close to his faculty and close to the students. The school paper, *The Pioneer*, generally carried a letter from him or a rhyme (he was a talented limericker), signed Uncle Guy. But he never said uncle to a move he felt would retard the advancement that the 86-year-old school had made since in 1932 it instituted formal curricula for 3- and 4-year courses, and headed for the present standard credit system of training for architects and artists. Under his sympathetic direction, the faculty of 40-or-more practicing men and women were encouraged to bring to the classrooms the lessons of their daily experiences in their own successful pursuits of the many allied professions that relate to the arts. Flexibility in faculty personnel, a condition that was rare in art schools 20 years ago, accounts for the reputation of aliveness which Cooper Union enjoys all over the country today. He may be quoted as placing "style above fashion and sound craftsmanship above emotional dissipation," and as believing that by ever widening the scope of subjects, the Cooper Union could best develop the young talents who entrusted their careers to him.

It will always be our pleasure to remember the pleasant contacts we had with Dean Clark and to wish for Cooper Union the continued fulfillment of its program as practiced under his directorship in the past eight years. Esmond Shaw, professor of Architecture, who has been with the school in a succession of teaching capacities since 1933, has been appointed acting head.—MAUDE RILEY.

Abstractions Without Titles

The Lilienfeld Galleries are showing a group of recent paintings by the abstractionist, Werner Drewes, on view through May 12. It is a lively exhibition, for while no startling new departures are observed, a high level of substantial painting is maintained.

A conservative modern, Drewes wisely refrains from titling most of his canvases, referring to them simply as compositions. Many of the pictures have recognizable objects, as in *Composition 344*, a vibrant arrangement of fruit against a pink and green background, or *Composition 339*, an interior with table, chairs and fruit, which achieves its effect of balanced movement through criss-crossing slivers of form and bright color. Works like *Composition 292* are more suggestive of mood than activity, for despite the vigor of its design and color, it has a romantic aura of moonlight and balconies.—J. K. R.

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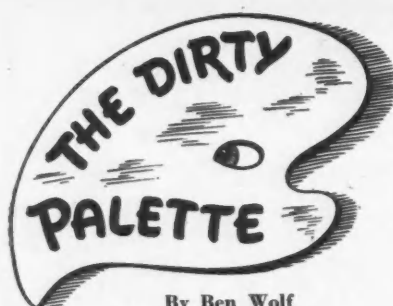
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By Ben Wolf

Yes, I know . . . the title is still the same. Lord knows there have been plenty of substitutes suggested, but every time a new name arrives in the mail . . . we swallow hard and misty eyed recall that momentous lunch over which the column was born and decide to run it as is "for just one more issue." The only possible way the situation can be remedied is by sending in a better mousetrap. Please keep sending in new ideas . . . we'll change it eventually . . . honest.

On an empty lot behind the august National Academy, there stands a forlorn figure without a niche. A life-sized statue of a man, his head swathed in a tarpaulin, has been exiled to this weedy kingdom. I pass him often and have for some time now been inventing stories about this mysterious creature. Who is he? What his heinous crime to have been so disgraced? Perhaps one night, while in his cups at an Academy dinner, he thoughtlessly bragged of having met Picasso in Paris in the old days. Could he have been so foolhardy, so flushed with wine and the gaiety of the occasion, that he blundered on . . . "Good fellow Pablo, had many a rousing time with him at the Cafe du Dome." . . . Imagine the scene that followed. First a shocked silence you could have cut with a palette knife, then finally a fellow officer's forcibly restrained request that the ladies present leave as quickly as possible. Then the awesome awful ceremony . . . The muffled drums . . . The breaking of the brushes . . . The smashing of the palette and the but recently installed statue, its head hastily covered by sobbing relatives, torn from its

place and relegated to the limbo of the vacant lot . . . I wonder.

Sterling Strauser of East Stroudsburg, Pa., who will go down in the annals of art journalism as the man who sent in the first anecdote received through the mail by this column, sends along a new item. It seems Mr. Strauser was recently startled by a precedent shattering catalogue accompanying a show of paintings by Pricilla Longshore Garrett held at Scranton's Everhart Museum, designated as a "One Woman Exhibition." The iconoclastic catalogue has an "Afterword" instead of the customary foreword. . . .

GET YOUR MUMMY'S WORTH DEPT. . . . If that skeleton in your closet has been complaining of loneliness of late, you can, according to a recent Gimbel's advertisement, get him a "mummified Osiris" as a playmate, at a sale now current . . . Just the thing, it would seem, for that bare corner of the living room.

BRIGHT LEXICON OF YOUTH DEPT. . . . A certain lady of our acquaintance is responsible for the art education of a group of ten-year-old moppets. Of late she has been accompanying her charges on sketching junkets. The last foray found the intrepid band, pads in hand, at the Metropolitan Museum. After considerable discussion they settled on a particular exhibit as sketching material. No sooner had the youthful Rembrandts begun work when the proverbial irate guard hove in view. Said he thunderously, "This exhibit is on loan and may not be sketched." Bowing in the face of established authority, the children dutifully thrust their pads back in their pockets and prepared to move on, when one sly fellow, more canny than his comrades, had a sudden inspiration. Hurriedly he whispered his Machievellian plan. Quick action followed . . . One by one they cornered the unsuspecting law enforcer and plied him with questions concerning his prowess with the pistol strapped to his side . . . carefully taking up positions so that his back was broad upon the forbidden fruit and the rest of the group . . . yes, they all made their drawings . . . and according to teacher . . . quite good they were too.



Frustration Inc. # 5 ("Floor Show")

SHOP TALK DEPT. . . . One of the itchiest portions of the critic's hair shirt has ever been that he seldom has the pleasure of seeing an exhibition actually hanging. Usually arriving well in advance of a show's opening, he generally has to view pictures in a squatting position when they are leaning against the baseboard of the gallery wall. DIGEST critic Margaret Breuning described the situation neatly the other day. To her. . . . "Floor Shows."

Speaking of critics . . . a cold shudder played up and down your columnist's spine upon reading an article concerning the peculiar qualities of Plexiglass, in last week's *Life*. In case you didn't read it, it seems that once molded into a particular shape, and subsequently melted, the material will, upon cooling, resume its original form. This phenomena has been called *plastic memory*. . . . O.K. fellow reviewers, I can take it. Never let it be said I showed the white feather. Fire when ready. . . . I can see it now . . . "John Doe's well organized canvas is unquestionably a triumph of *plastic memory*." . . . Wanna bet?

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Summer School News

SUMMER SCHOOL PLANS are bursting into bloom almost as fast as the Forsythia did during our premature spring.

Emil Holzhauer, in the capacity of visiting instructor of figure painting, is considered a prize attraction by the Art Institute of Chicago. An exhibition of his oils and watercolors will be shown in the school gallery during the month of June. A new course entitled Volume Design will be offered, in which three dimensional forms are used in the construction of designs applicable to architectural sculpture, interior and industrial designs and the like. A sculpture class will be resumed for the first time in several seasons. The History of Art class will include the development of Dadaism from 1917 to 1922 and Surrealism since 1922. Discussion of classroom problems, laboratory work with graphic and craft materials, and field trips to public and private schools will be featured in a teachers course, Working Methods of Art Education.

Director Josef Albers announces that the second Black Mountain (North Carolina) College Summer Art Institute will be held from June 21 to September 5. Again, this legitimate offspring of the famed Weimar Bauhaus will have artists, teachers and lecturers of the highest reputation, and offer courses in painting, drawing, advertising art, sculpture, general design, color, textile design, art history, art theory, wood and leatherwork.

The University of Buffalo offers extensive courses for the art teacher, and accepts a limited number of students in an advanced art education program for the degree of Master of Education. Many of the classes, such as Design and

Color, Representation in Various Mediums, Painting in Oils, Watercolor, and Creative Design, are equally suited to teacher and beginner. The School of Education of the University is co-operating with the Albright Art School by holding Art School courses in drawing, taught by Charles LeClair, on the University campus.

Two summer sessions, from July 2 to August 11, will be held by the Institute of Design, one in the Chicago headquarters and the other at the Institute's farm near Somonauk, Illinois. The programs are identical, with classes in drawing and color, basic workshop, cameraless photography (photogram), weaving, sculpture, architecture and product design. Special lectures will be given by authorities on cubism and non-objective painting as well as architecture and literature.

For the sixth year Arthur Silz is conducting his outdoor painting trips in and around New York, giving individual instruction in landscape painting. During August, artist-teacher Silz will conduct his classes in Provincetown, working out of doors with his groups every weekday (weather permitting, presumably).

Another veteran shepherd of outdoor painters is William Fisher, whose trips were publicized from Washington (State) to London as a result of an INS news photographer accompanying his group some time back. Due to transportation difficulties, Bergen County, New Jersey, once more provides subject matter; although Mr. Fisher has found a new crop of brooks, small farms and villages, marshes and boats for his flock to fix in paint this year. Since the group is limited to ten people, reservations should be made.



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National Women's Annual

[Continued from page 10]

highly plastic *Construction* ranks high in the exhibition, while Roselle H. Osk's Whistlerian *Six O'Clock* is poignantly moving. Not to be forgotten is the fluid line incorporated in *Some Nudes* by G. S. Lipson, nor Ruth Starr Rose's curious lithograph *Roll Jordan Roll*.

Sculpture includes many vigorous works, such as Mitzi Solomon's *Double Image*, quite recently on view at the Whitney, and Berta Margoulies' well modeled life-sized *Adolescence*. Also noted were Margaret Brassler Kane's amusing wood carving titled, *Angel Fish* and Doris Caesar's *Woman* that might almost have been removed from a medieval niche. The exhibition continues until May 19th.—BEN WOLF.

Portraits by Wickwire

Deceptive ease and sketchiness mark the portraits and floral studies by Jere Wickwire, shown at the Demotte Galleries the past fortnight. A popular painter, Wickwire knows his craft well and his likenesses are achieved as much through suggestion as by sheer literalness. Spirited painting is the portrait of a young man, *Leon Danielian*. More theatrical is the flashing painting of a dancer, while *Alan Robbins*, another young man, is skillfully portrayed in white shirt against a white background.

The still lifes ranged from the solid academism of *Aluminum* to the graceful charm of *Yesterday and Today*, a portrait of two contrasting bouquets, well painted in pastel pigment. In both subjects the artist combines pleasing decorative effect with essays in color values.—J. K. R.

South of the Border

Watercolors painted in Mexico, Panama and Guatemala by the Texas artist, Mary Aubrey Keating, were shown at the Argent Galleries earlier this month. Miss Keating works in bright color with emphasis on decorative design. Although the artist does not reveal easy mastery of the medium, she has captured the local color of many of her scenes. Outstanding works included *Guatemalan Market*, *Mayan Excavation* and *Panama Jungle Dance*.—J. K. R.

Wolfe Art Club

Members of the Katherine Lorillard Wolfe Club, which held its large annual earlier in the season, showed a group of watercolors and oils at the 8th Street Gallery this past fortnight. Prominent among the landscapes, city scenes and still lifes were oils by Mary Benedict, M. S. Clinedinst, Josie K. Van Ingen, Katherine Lovell, Nell Witters, Doreta Kesson and Marie Lampasone. In the watercolor group works by Ethel Armstrong, Helen Lane Bower and L. H. Norbury were notable.—J. K. R.



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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

East Gloucester, Mass.

23rd ANNUAL EXHIBITION. July 1-Sept. 9. North Shore Arts Association. Open to all artists. Media: oil, watercolor, prints, sculpture. Entry fee \$5.00 (annual dues). Jury. Prizes. Entry cards and work due June 15. For further information write Mrs. L. Edmund Klotz, Ledge Road, East Gloucester, Mass.

New York, N. Y.

AUDUBON ARTISTS' FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13: National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$1,000. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

REGIONAL SHOWS

Minneapolis, Minn.

2ND ANNUAL SCULPTURE EXHIBITION. July 17-Aug. 15. Walker Art Center. Open to residents of Minnesota, Iowa, North Dakota, South Dakota and Wisconsin. Media: Sculpture any size executed in the past five years. No entry fee. Jury. Purchase prizes. Work due June 25. For further information write Miss Alice Dwyer, Walker Art Center, 1710 Lyndale Ave., S., Minneapolis 3, Minn.

Warren Spring Lake, N. J.

9TH ANNUAL EXHIBITION OF N. J. CHAPTER OF AMERICAN ARTISTS' PROFESSIONAL LEAGUE. June 28-Sept. 3. Open to New Jersey Artists, Chapter Members. Jury. Prizes. Media: oils, watercolors. Entry fee \$1. Work due June 9 & 10. For further information write Miss Clara Stroud, Exhibition Chairman, Herbertsville, N. J.

West Chester, Pa.

14TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 3-19. Art Center. Open to members and residents of Chester County. Media: oil, tempera, watercolor, gouache, pastel, black and white, sculpture. Jury. Prizes. Entries due May 31. For further information write Mrs. T. J. Burneson, Jr., Secretary, Art Center, 320 N. Church St., West Chester, Pa.

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Shortages Impend

Serious shortages face the manufacturers of art materials which will work hardship on our artists unless relief forthcoming shortly. Most apparent in this connection is the shortage of lead necessary in the making of tubes for paint.

Realizing this acute condition the League has appealed to Washington for serious consideration and action, looking to the release of a modified supply—at least enough for 60 days, which we believe will ease the situation.

Such an amount would be such a small part of one per cent that we are hopeful this relief will be given. At least we are in receipt of a courteous reply to our supplications which is encouraging.

Your Brushes in Cold Storage

It seems there is a tariff on Russian sables, possibly to protect our rabbit industry. Anyway, there is a tariff, and moreover, there is a luxury tax.

Then along come the OPA boys and there are just lots and lots of these happy chaps who get nice pay-checks from our genial, credulous and sappy Uncle Sam, because it is nothing to him. It does not really come out of his pockets, but out of yours and ours, in taxes. Anyway, along come these OPA boys and put a ceiling on Russian sables.

What with the tariff and the luxury tax and this ceiling price the Russian sables immediately took to the cold-storage warehouses and they are harder to get out than the Japs were from their caves and hide-outs.

A few, but only a very few, are dragged out that their owners may continue to eat and possibly go to an occasional night-club, and these are pounced upon by the starved trade, the gauntest of whom are our brush manufacturers who only want a part of the tails, mind you.

They feverishly convert these into little sable brushes. But standing right behind them are more of Uncle Sam's

boys who immediately grab those brushes for use in painting the numerals and other necessary information on the dials of our Army bombers.

So you artists will have to wait for the second table. Sorry, but there seems to be no indication the owners of those bonded warehouse sables are going to bring out any more of them than enough for eating money and a possible show or two—until that ceiling is removed.

We don't know whether there is any black market, but just try to buy some sable brushes and then make up your own mind. ALBERT T. REID.

Our Color Guaranty

We must keep in mind there are certain pigments used in the making of colors which, under present conditions are simply not to be had by our manufacturers.

Any such colors therefore, if they are of a synthetic formulation may not have the guaranty of the manufacturers which they have given the League. But these manufacturers will likely tell you about these.

In this range on our "Permanent Palette Insert, No. 4," such colors listed under the genuine mars group, and like the ultramarine red are likely not to be had. The League will shortly issue its new insert sheet wherein this will be explained.

Another Horatio at the Bridge

Massachusetts is fortunate to have as Chairman of its State Art Commission Mr. G. H. Edgell who is doing his utmost to prevent the erection of what the Commission regard as "monstrosities" around the State House. He has also been active in the same campaign to protect the City of Boston. All this is no easy job.

Mr. Edgell says, "How to prevent the erection of stock-made, limestone tin-hatted soldiers on thousands of New England commons is a task beyond me. At least I am alert to the problem and shall be glad to cooperate."

Mr. Edgell is referring to the campaign which the League has been conducting on the subject of war memorials. The cause of art and the culture of the States and communities receive new impetus from men of his type and determination.—ALBERT T. REID.

New York City Chapter to Exhibit

The New York City Chapter of the League will hold another show during the next American Art Week, opening Nov. 1 and scheduled to continue until Nov. 15. Dr. G. A. Noback, a member of the National Board, has consented to head the Chapter; his assistants will be announced later. Also in this announcement will be the location of the galleries where the exhibition will be held, together with a list of prizes and conditions.

Another Harvard Exhibit

Our Massachusetts Chapter is collaborating with Harvard for another exhibition at the University. For this our State Chairman, Mr. John C. Wolcott, will be glad to receive the paintings of well-known masters—"Only their best work." The artists will have to pay freight charges. Those who are inter-

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ested may communicate with Mr. J. C. Wolcott, Whistler House, 243 Worthen Avenue, Lowell, Mass., where paintings are to be shipped.

Nebraska

Our State Chairman, Mrs. George Tilden, of Hastings College, sent a 342 page report of American Art Week activities for 1944. Through some misunderstanding this book was mis-sent and received too late to be submitted to the jury in New York City. It is regrettable that Nebraska was denied the privilege of competing for one of the Art Week prizes this year.

Nebraska has observed American Art Week since 1936, and their reports at that time covered 28 pages; in 1943 there were 470 pages and this year slightly less than in 1943.

Mrs. Tilden writes "In spite of war and the many activities with which most people are engaged, one can see a steady increase of continued interest in promoting American art. This year the feeling was to help soldiers and all war agencies whenever possible, and to preserve cultural values against the return of our boys when the war is over. Honorably discharged soldiers in my college art classes feel we have a great responsibility to artists and those interested in art in our hospitals, and many wish to help with rehabilitation work through the arts and crafts."

The first country-wide Art Day for rural teachers ever tried in Nebraska took place this year during American Art Week. Nellie May Vance, director of art in the extension department of the University of Nebraska, and founder of the "rural traveling art gallery," was on hand at the day meeting to explain her work.

Miss Helen Barnesberger, County Superintendent of Schools, arranged for the full quota of teachers—60 in all—to be on hand Art Day, and ample time was given the groups to rotate during the day so that every teacher got to work in every booth. There were ten

booths, each for a different type of work.

Miss Vance now has 118 Rural Traveling Art Galleries. Each gallery contains one original etching or lithograph and one original oil and water color of Nebraska scenes by Nebraskan artists. In addition, each contains six colored prints. The galleries have been circulated in 86 of the state's 93 counties.

Helen Church Tilden (Mrs. George Tilden) is to be congratulated for her magnificent program in celebrating American Art Week, '44, and particularly for the splendid outline of art events over station KHAS November 4th.

—FLORENCE LLOYD HOHMAN.

Evelyn Marie Stuart Says:

The war cry of the Modernist is "the creative spirit." Any sloppy outburst of gaudy or muddy pigment, minus craftsmanship, is supposed to be creative. Yet the same modernistic apologist who insists upon a perfectly crafted chair to sit upon and would scorn to balance himself on a roughly made milking stool, such as expresses the creative spirit of a farmer in furniture fashioning, will condone in paintings things that are comparable to the leather hinge on the out-house door, or the home-made hair cut. Presumably, this modernist wears perfectly tailored clothing and seeks out expert cooking, has a radio built by the best company, and wouldn't drive a car assembled from a junk yard. When it comes to painting, however, that craftsmanship which he demands in everything he uses in his daily life becomes anathema to him. He praises the work of rank amateurs, children, savages, and any empty daubster devoid of ideas or the means of expressing them, as examples of the creative spirit. Is it too much to ask that our modernists be consistent?

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art To June 3: Artists of Upper Hudson; May 2-20: Paintings by Dorothy P. Lathrop.

ALBUQUERQUE, N. M.
University of New Mexico May 4-June 7: Paintings by Agnes Sims.

ANDOVER, MASS.
Addison Gallery of American Art May 7-June 4: Power in the Pacific.

ATHENS, GA.
Art Gallery University of Georgia May: Annual Exhibition of Department of Art.

BOSTON, MASS.
Copely Society of Boston To May 11: Landscapes by Jacob I. Greenleaf.

Guilford of Boston Artists May 7-June 16: Spring Exhibition.

Institute of Modern Art May 1-13: Paintings by Emile Etting.

Museum of Fine Arts May 1-7: Army Competitive Exhibition; May 10-31: Paintings by Max Weber.

Today's Art Gallery To May 19: Paintings by Oscar Bluemner.

Robert C. Vose Galleries To May 5: Watercolors by James Fitzgerald.

BUFFALO, N. Y.
Albright Art Gallery To May 23: Maillol Memorial Exhibition; May 9-23: Buffalo Print Club Annual Exhibition.

CAMBRIDGE, MASS.
Fogg Museum May 5-31: 19th Century French Drawings.

CHARLOTTE, N. C.
Mint Museum May 6-June 1: Spring Exhibition.

CHICAGO, ILL.
Art Institute To May 16: Encyclopaedia Britannica Collection; To May 20: Palette and Chisel Academy of Art.

Arts Club May 4-31: Paintings by Rufino Tamayo; Contemporary British Artists.

Pokras Gallery To May 20: Group Exhibition.

CINCINNATI, OHIO
Cincinnati Art Museum To May 13: Annual Exhibition of Watercolors and Drawings.

CLEARWATER, FLA.
Clearwater Art Museum May 1-15: Annual Florida Gulf Coast Group Exhibition.

CLEVELAND, OHIO
Cleveland Museum of Art May 1-June 10: Annual Cleveland Artists' Exhibition.

COLUMBUS, OHIO
Columbus Gallery of Fine Arts May 1-14: National Army Arts Contest.

DALLAS, TEX.
Dallas Museum of Fine Arts To May 15: Eighth Service Command Exhibition; May 6-June 1: Paintings by Reid Crockett.

DAYTON, OHIO
Dayton Art Institute May 8-31: Paintings by Ohio Moderns.

DENVER, COLO.
Denver Art Museum To May 12: Paintings by Picasso.

EAST ORANGE, N. J.
Art Centre of The Oranges To May 14: Annual Exhibition.

GREEN BAY, WISC.
Neville Public Museum May 6-31: Paintings by Members of Green Bay Art Colony.

INDIANAPOLIS, IND.
John Herron Art Institute May 5-June 3: Annual Exhibition of Indiana Artists.

KANSAS CITY, MO.
William Rockhill Nelson Gallery of Art May: Paintings by Merchant Seamen.

LOS ANGELES, CALIF.
Los Angeles County Museum May 1-30: Paintings by A. S. Weiner; To June 10: Annual Exhibition of Los Angeles Artists.

Dalzell Hatfield Galleries To May 15: Paintings by Dan Lutz.

Municipal Art Commission May: San Fernando Valley Art Club.

Stendahl Art Galleries To May 12: Paintings by S. M. Etnier; Paintings by Fernando Carrere; To May 26: Paintings by Lucien Labaudt.

LOUISVILLE, KY.
Speed Memorial Museum May 9-June 7: Modern Drawings.

MEMPHIS, TENN.
Brooks Memorial Art Gallery May 2-14: Palette and Brush Club Exhibition.

MILLS COLLEGE, CALIF.
Mills College Art Gallery To May 16: Art of the Northwest.

MILWAUKEE, WISC.
Milwaukee Art Institute May 3-June 2: Wisconsin Art Exhibition.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts To May 26: Chinese Sculpture.

Walker Art Center To May 13: Portraits by Harry Sternberg; To May 27: Favorite Paintings.

NEWARK, N. J.
Artists of Today May 7-19: Paintings by Catherine Lamb.

OKLAHOMA CITY, OKLA.
Oklahoma Art Center May 1-31: Paintings by Florence Furst; May 6-31: Watercolor Group; Fantasia Painters.

PHILADELPHIA, PA.
Art Alliance To May 6: Paintings by Walt Kuhn; Watercolors by Howard B. Schleeter.

Artists Gallery Apr.: Paintings by Filomena Dellaripa.

Moore Institute of Art To May 14: Member's Exhibition.

Philadelphia Museum of Art To May 24: Recent Print Accessions.

Women's City Club May: Paintings by Florence V. Cannon.

PITTSFIELD, MASS.
Berkshire Museum May 1-31: Paintings by Clarence Brodeur.

PORTLAND, ORE.

Portland Art Museum May 5-30: Ceramics.

PROVIDENCE, R. I.
Rhode Island School of Design To May 7: Work of Rhode Island Artists.

ROCHESTER, N. Y.
Public Library May 10-31: Canadian Art.

ST. LOUIS, MO.
Eleanor Smith Gallery To May 12: Watercolors by Justin Michael Brady and Pfc. Thomas Vos.

ST. PAUL, MINN.
St. Paul Gallery and School of Art May 9-27: Annual Exhibition of Twin City Artists.

SACRAMENTO, CALIF.
Crocker Art Gallery To May 26: American Watercolor Exhibition.

SAN DIEGO, CALIF.
Fine Arts Gallery May: Paintings by Fran Soldini; Russian Arts.

SAN FRANCISCO, CALIF.
M. H. De Young Memorial Museum To May 27: Portraits of United Nations Leaders.

Pent House Gallery May: Contemporary California Artists.

SANTA FE, N. M.
Museum of New Mexico May 1-15: Group Exhibition.

SOUTH HADLEY, MASS.
Mount Holyoke College May 5-24: Sculptures by Anna Hyatt Huntington.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts May 1-31: Annual Spring Purchase Exhibition.

TERRE HAUTE, IND.
Swope Art Gallery May 6-31: Terre Haute Artists Exhibition.

TULSA, OKLA.
Philbrook Art Center May 1-June 4: Oklahoma Artists Fifth Annual Exhibition.

UTICA, N. Y.
Munson-Williams-Proctor Institute May 6-27: American Artists; French Graphic Art.

WASHINGTON, D. C.
Corcoran Gallery of Art May 12-June 3: Abbott Army Medicine Paintings.

WOODSTOCK, N. Y.
Rudolph Galleries May 1-31: Group Exhibition of Woodstock Artists.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) May 1-15: Group Exhibition.

Acquavella Galleries (38E57) To May 12: Old Masters.

H. V. Allison & Co. (32E57) To May 12: Pastels by Lucie Bayard.

America House (485 Madison) To May 12: "Birds."

American-British Art Center (44W 56) May 1-12: Watercolors by Frances Pratt.

Architectural League (115E40) To May 12: Swedish Architecture.

Argent Galleries (42W57) To May 12: Watercolors by Lunau; Paintings by E. R. Fulda.

Artist Associates (138W15) May 1-31: Paintings by Sara Berman-Beach.

Art of This Century (30W57) To May 12: Paintings by Wolfgang Paalen.

Associated American Artists (711 Fifth at 56) May 1-5: Drawings by Kerr Eby; May 7-26: Paintings by Arnold Blanch.

Babcock Gallery (38E57) To May 31: 18th & 20th Century American Paintings.

Barzansky Galleries (664 Madison at 61) To May 10: Landscapes.

Birnou Gallery (32E57) May: Modern French Paintings.

Bonestell Gallery (18E57) To May 5: Jean Charlot; To May 12: F. G. Kuttner; May 7-19: Earl Kerkam.

Mortimer Brandt Gallery (15E57) May 5-26: Group Exhibition.

Brooklyn Museum (Eastern Parkway) To May 20: Prints by Mailol.

Brummer Gallery (110E58) May: Old Masters.

Buchholz Gallery (32E57) To May 12: Paintings by Andre Masson.

Carroll Carstairs (11E57) May: French Paintings.

Clay Club (4W8) To May 30: Sculpture by Randolph Wardell Johnston.

Contemporary Arts, Inc. (106E57) To May 4: Paintings by Alvin C. Sella; May 7-25: Edmund Quincy.

Downtown Gallery (43E51) May: 19th Annual Spring Exhibition.

Durand-Ruel (12E57) To May 5: Nudes by Degas and Renoir; May 8-26: Paintings by Cécile Bellé.

Durlacher Brothers (11E57) May 2-July 31: Paintings and Drawings by Old and Modern Masters.

Duven Brothers, Inc. (720 Fifth) May: Old Masters.

8th Street Gallery (33W8) May 1-15: Indoor Art Fair.

Ferarelli Galleries (63E57) To May 12: Paintings by Josef Foshko.

Frick Collection (1E70) May: Permanent Collection.

Galerie St. Etienne (46W57) To May 19: Prints by Max Liebermann.

Grand Central Art Galleries (Branch 55E57) To May 5: Paintings by Robert Strong Woodward.

Grolier Club (47E60) To June 1: Latin American Prints.

International Print Society (38W 57) To May 5: Paintings by Hale Woodruff; May 7-26: Group Exhibition.

Kleemann Galleries (65E57) May: Work by Paul Gauguin.

Knoedler and Co. (14E57) To May 19: Paintings by Jean de Botton.

Samuel M. Kootz Gallery (Feil Gallery, 601 Madison) May: Paintings by Glarner.

Kraushaar Galleries (32E57) To May 12: Paintings by Charles Locke.

Mortimer Levitt Gallery (16W57) To May 19: Paintings by Orono Gasparo.

John Levy Gallery (11E57) May: Old Masters.

Julien Levy Gallery (42E57) May 8-June 4: Paintings and Sculpture by Max Ernst.

Lillienfeld Galleries (21E57) To May 12: Paintings by Werner Drewes and Franz Lerch.

Macbeth Gallery (11E57) To May 12: Paintings by Molly Luce; Gouaches by Herman Maril.

Marque Gallery (16W57) To May 12: Paintings by Barbara Stevenson.

Pierre Matisse Gallery (41E57) May 8-June 2: Paintings by Yves Tanguy.

Metropolitan Museum of Art (Fifth at 82) May: American Fashions; Chinese Costumes; 16th Century French Prints; Greek Painting.

Midtown Galleries (605 Madison Ave.) May: Paintings by Doris Rosenthal.

Morton Galleries (222 Central Park West) To May 19: Paintings by Raymond Hill.

Museum of Modern Art (11W53) To June 3: Paintings by Georges Rouault; To June 24: Stage Design by Robert Edmond Jones.

Museum of Non-Objective Painting (24E54) May: New Loan Exhibition.

Jerome Meyers Gallery (1007 Carnegie Hall) May: Paintings by Jerome Meyers.

National Academy (1083 Fifth at 80) To May 19: National Association of Women Artists Annual Exhibition.

New Art Circle (41E57) To May 18: The Steig Family.

Newhouse Galleries (15E57) May: European and American Masters.

Nierenhoff Gallery (53E57) To May 19: Paintings by Josef Scharl.

Niveau Gallery (63E57) To May 16: Paintings by Utrillo and Vlaminck.

Norlyst Gallery (59W56) To May 12: Paintings by Ilse Schoeller.

Oestreicher's (1208 Sixth at 47) May: Old Master and Modern Prints.

Passedoit Gallery (121E57) May: Annual Group Exhibition.

Peris Gallery (32E58) To May 26: Drawings by Luis Martinez-Pedro.

Pinaothea (20W58) To May 4: Paintings by Davis Heron.

Portraits, Inc. (460 Park at 57) May: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) May: Spring Group Exhibition.

Riverside Museum (310 Riverside Drive at 103) To May 27: Annual Exhibition of Artists League of America.

RoKo Gallery (51 Greenwich Ave.) May: Group Exhibition.

Paul Rosenberg & Co. (16E57) To May 5: 19th & 20th Century French Paintings.

Salmagundi Club (47 Fifth) May 7-29: 75th Annual Exhibition.

Bertha Schaefer (32E57) To May 12: Group Exhibition.

Schaeffer Galleries (61E57) May: Old Masters.

Schneider-Gabriel Galleries (69E57) May: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) May: Old Masters.

Jacques Seligmann and Co. (5E57) May: Old Masters.

E. & A. Silberman (32E57) May: Old Masters.

67 Gallery (67E57) May: Paintings by James Edward Davis.

Society of Illustrators (128E63) To May 11: Nicholas Riley Memorial Exhibition.

Studio Gallery (96 Fifth) May 19: Group Exhibition of Many types.

Studio Guild (130W57) May: Paintings by Florence Furst.

Valentine Gallery (55E57) To May 5: Paintings by Leger.

Weyhe Gallery (794 Lexington at 61) May 7-June 2: Watercolors by Guy Maccoby and Bernard Steffen.

Wildenstein and Co. (19E64) To May 12: Paintings by Claude Monet.

Willard Gallery (32E57) To May 15: Paintings by Louis Schanzer.

Howard Young Gallery (1E57) May: Old Masters.

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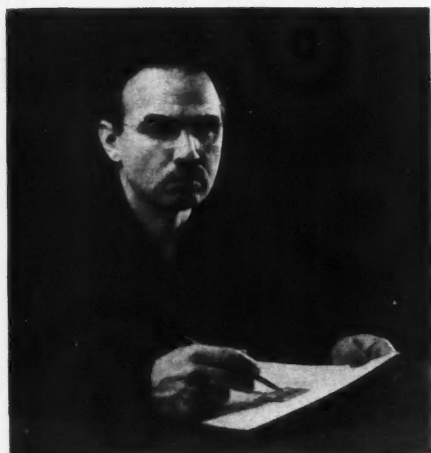


Photo by Juley.

LYND WARD is one of America's foremost wood-cut artists, but is equally at ease in other mediums, and his work in water color is also sought out by publisher, artist and collector. A native of Chicago, he majored in Fine Arts at Columbia University. Following his return from further studies abroad, he settled at Leonia, New Jersey, devoting most of his time to book illustration. He has illustrated upward of a hundred books for various publishers, ranging from inexpensive paper bound books to limited editions. He published "God's Man," a novel in woodcuts in 1929. Since then having done five other stories without words. "Mad Man's Drum," 1930, "Wild Pilgrimage," 1932, "Prelude to a Million Years," 1933, and "Song Without Words," 1936 (both limited editions), and "Vertigo," 1937. He is familiar with all media, including brush drawings, lithographs, mezzotints, and wood engravings. His prints have been shown in exhibitions all over the country, and are included in several museum and private collections.

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